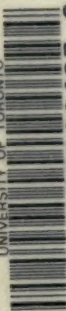


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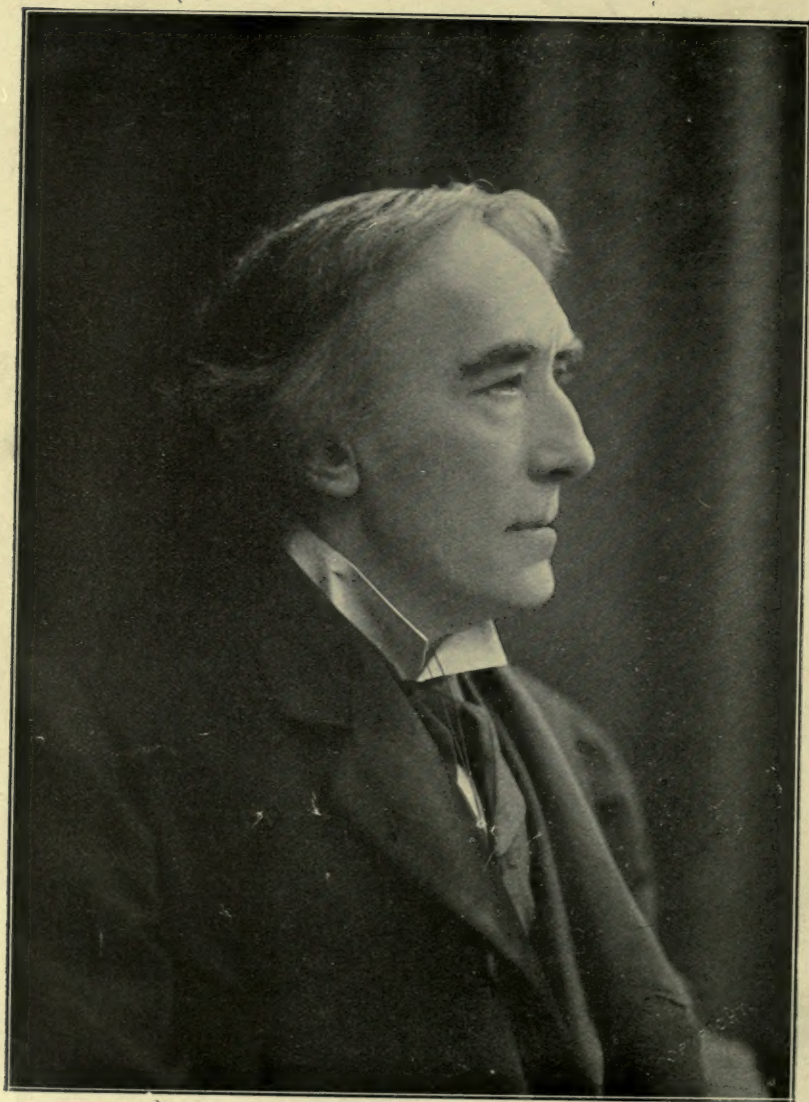
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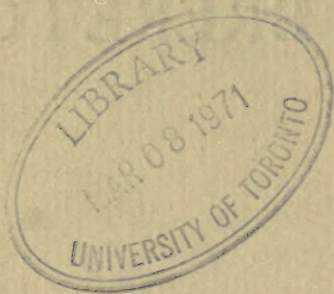
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HENRY IRVING

BY AUSTIN BRERETON

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P R E F A C E

THE first chapter of this book was revised by Sir Henry Irving a few months before his death. It formed part of an authoritative biography which, had Sir Henry Irving lived until his projected, formal farewell of the stage next autumn, would have been published then. I have thought it well to let this chapter stand exactly as it left his hands, as it represents just what he wished to be printed during his life-time. In the future, however, I purpose amplifying this sketch of the early life of the great actor.

The other chief articles in this volume were written within a few hours of Sir Henry's death: Personal Recollections, for *The Daily Telegraph*; Some Reminiscences, for *The Standard*; and *Henry Irving: the Actor*, for *The Illustrated London News*. *Henry Irving on Tour* appeared in *The Sphere*, by a curious coincidence, on the day of his death; and that on *Irving and Westminster Abbey* in the same paper of the following week. To the proprietors of these publications, and of *The Manchester Courier*, I am indebted for their courtesy in allowing me to reprint these articles, which, at least, bear the impress of actuality, and, in the

aggregate, form a personal tribute to Henry Irving which, I venture to hope, is of more than passing value.

The Chronological History gives a complete record of the life of Irving. This, together with the list of parts acted by him (the first portion of which was furnished to me direct by Irving himself in 1883) shows at a glance the salient points in his long career, and gives some idea of the enormous amount of work which he accomplished. For some of the information concerning Irving in America which is contained in the Chronological History, I am indebted to my friend, William Winter, the doyen of American critics. I also reprint Mr. Winter's Appreciation, which appeared in The New York Tribune. The portrait of Sir Henry in private life is from his favourite photograph, taken by Messrs. Window and Grove. The reproduction of part of the original proof, with the additions in Sir Henry's own handwriting, speaks for itself. Finally, I have to thank Mr. Clement Shorter for his ready kindness in giving me permission to print Mr. C. A. Buchel's excellent portraits of Sir Henry as Dante and Becket.

A. B.

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H E N R Y I R V I N G

THE FIRST CHAPTER IN HIS LIFE, 1838—1870

HENRY IRVING, an only son, was born on February 6th, 1838, at Keinton, Glastonbury. As in so many other cases of those who achieve greatness, it was from his mother that the child derived much of that strength of character which afterwards distinguished him. This lady was a Miss Behenna, one of six sisters of an old Cornish family. Henry Irving spent much of his childhood—all that was not spent with his mother—with one of his aunts, the wife of Captain Isaac Penberthy, a famous Cornish miner, a masterful man who united an iron will to great physical strength. Captain Penberthy had three children, two boys and a girl, and in this family the major part of Henry Irving's first years were passed. His mother, anxious that her boy should be brought up in the pure air of her native Cornwall, took him, when he was almost a baby, to Halsetown, one of the most desolate and romantic spots in the duchy. In the midst of this wild and beautiful country, where fancies and legends were instilled in the hearts of the people—in a circle where the duties of life were set out straight from the Bible—with the memory of his mother in distant London, and with vivid recollections of parting and loneliness, the poetical instincts of the youth were aroused. He passed his early years at Halsetown, obtaining the little teaching

which the place afforded, and having only the Bible, a volume of old English ballads, and Don Quixote for his library. Until he was nearly eleven years of age he led the healthy, if lonely, life of the mining town, and when he was brought to London, in 1849, his innately strong constitution was so strengthened by the Cornish sea breezes that it enabled him in after years to accomplish a prodigious amount of work.

In the year just named, the boy was placed by his father in a private school kept by one Dr. Pinches, in George Yard, Lombard Street, a locality well known to the readers of the *Pickwick Papers*. At this school, in the winter of 1850-51, a pleasing ceremony was performed. In accordance with time-honoured custom, the pupils, attired in short jackets and wide, turned-down linen collars, celebrated the arrival of the Christmas vacation by giving recitations before an audience composed almost entirely of relations and friends. During the preliminary rehearsals, the intelligence and ardour displayed by one of the boys attracted the attention of the late William Creswick (the tragedian), who was a friend of the schoolmaster, and had chanced to look in. He patted the youth on the head, gave him some valuable advice, and taught him how to grasp a dagger in the most approved tragic fashion. The pupil thus honoured dearly wished to recite the poem of

The Uncle, the weirdness of which struck his fancy. Dr. Pinches, however, good-humouredly read the poem, and, after advising him to choose something a "little less theatrical," selected Curran's Defence of Hamilton Rowan. Whatever the boy did he was sure to do well; and Mr. Creswick had the satisfaction of knowing that the loudest applause of the evening was bestowed upon the boy whose efforts he had encouraged.

After some two years at this school—during which time his one delight was the drama and all appertaining thereto—he was placed in an office, where, for a year, he went through the drudgery of a junior clerk. He then entered the office of a firm of East Indian merchants in Newgate Street, with the prospect of ultimately going to India and attaining a good position in the commercial world.

But, fortunately for the stage, commerce had no hold upon the affections of the boy. He wished to become an actor, and he resolutely set himself to accomplish his will. Whilst the other boys of his age and acquaintance were amusing themselves with boyish games, all the resolution of this lad was devoted to preparation for his future calling. He spent the whole of the leisure time possible in the hard routine of the life of a City clerk in learning plays and poems, and in

studying the art of acting as much as was in his power. There are not many boys of thirteen who earn their own living and out of the few pence allotted for their daily nourishment save something to buy books; who rise at four in the morning, and walk from the City to bathe in the river; who consider tea and bread and butter an excellent meal, even for a dinner; and who, after a long day in the office, spend several hours in study. This was the way young Irving lived for several years. It was a severe training, but it created that fund of indomitable energy which contributed so much to the success of after years. In 1853, he became a member of the City Elocution Class, kept by Henry Thomas, and established in Gould Square, Fenchurch Street, and afterwards conducted at Sussex Hall, Leadenhall Street. Henry Irving became a great favourite in the class, and it was remarked that he was invariably letter-perfect at the first rehearsal of the dramatic pieces in which he took part, so that he was able to devote his entire attention to the acting. One of his most successful impersonations was that of young Wilford in *The Iron Chest*—a play which he afterwards revived at the Lyceum—on which occasion, it is stated by a gentleman who happened to be a spectator, “his lines were given with such force, earnestness, and pathos, as to elicit the most enthusiastic applause.”

It is worthy of note that the actor had, in his early youth, but few opportunities of attending plays. He had never seen any entertainment but the bustle of a village fair, where there was not even a Punch and Judy Show, till more than a year after he came to live in London. His first experience of the theatre was a visit to Sadler's Wells, when Samuel Phelps played Hamlet. The boy never forgot this performance, and he frequently told the friends of his later life of the profound impression it made upon his mind. Another recollection, still more vivid, was that of his first visit to a theatre alone. He found his way to the Adelphi, and sat in the gallery with a feeling that he was very wicked, and that the gallery would probably fall into the pit for his special punishment. Presently somebody began to talk to him. His spirits revived, and he became so absorbed in the entertainment, which consisted of *The Haunted Man*, *The Enchanted Isle*, and the farce of *Slasher and Crasher*, that he left the theatre with reluctance at one in the morning, after six hours' enjoyment, and got home an hour later and found his father and mother in a state of terrible anxiety. During his City life he never went to the play till he had studied the piece which he was to see and had made an effort to arrange the action for himself. Much was to be learned at this time at Sadler's Wells, the only theatre

that attracted Irving. In addition to the study of books and in the Elocution Class, Irving also obtained what aid he could in the way of lessons from an actor. About the year 1854, he was fortunate enough to obtain the assistance of the late William Hoskins, a leading member of the Sadler's Wells company, who was impressed by the earnestness and comparative proficiency of the youth and sacrificed his ordinary hours of rest in order to give him lessons, which began at eight o'clock in the morning, for his young pupil, be it remembered, was still attending to his duties in the City. Shortly afterwards Mr. Hoskins left London for an engagement in Australia, where his name is well known. Prior to his departure, he introduced the embryo actor to Samuel Phelps, who offered him an engagement, but, as the youth wished to get experience before playing in London, Hoskins gave him a letter, saying, "You will go upon the stage. When you want an engagement, present that letter, and you will find one." Indeed, the worthy man would gladly have taken Irving with him to Australia for three years, could he have persuaded the mother to part with her boy.

So Henry Irving remained in London, working hard, learning a vast number of parts—a study which was afterwards of immense service to him—and preparing himself in every way for his future career.

During this period and for some years afterwards he studied and practised fencing with Shury in Chancery Lane. Afterwards, when in Edinburgh, he continued to practise fencing with Captain Roland, and, later on, in London, at Angelo's, with the result that there was no more accomplished swordsman on the English stage. In 1856, being then in his nineteenth year, he felt that the time had arrived when he should enter upon his chosen profession in real earnest. He therefore abandoned a commercial life, and by means of the letter from Mr. Hoskins obtained his first engagement on the stage proper. This was in Sunderland, under the management of the late E. D. Davis. He arrived at his destination about a week before the opening of the season. Some remarkable coincidences marked the occasion of his *début* on the eventful night, September 29th, 1856. It was the opening of a new theatre which was named the Lyceum; it was the first performance of Richelieu in the town, and it was the first appearance on the stage of Henry Irving, who, oddly enough, spoke the first line in the play—"Here's to our enterprise!"—in the character of Gaston, Duke of Orleans.

The engagement in Sunderland lasted for four months, and would have been still longer had the young actor so desired, but ambition led him to Edinburgh,

where he appeared on February 9th, 1857. He remained in Edinburgh until September 13th, 1859, playing with the theatrical stars of the day—among others, John Vandenhoff and Frederick Robson—and deriving invaluable experience from the variety and number of parts which he was called upon to perform. It was here that he met for the first time his life-long friend, J. L. Toole. During two and a-half working years—the period covered by his first appearance on the stage and his leaving Edinburgh—he acted the enormous number of four hundred and twenty-eight characters, a record which has never been approached by any other actor of eminence.

Henry Irving made his first appearance in London at the Princess's Theatre on September 24th, 1859, in a play called *Ivy Hall*, an adaptation by John Oxenford of Octave Feuillet's drama, *Le Roman d'un Jeune Homme Pauvre*. But he discovered that he had only six lines to speak in the opening part of a four-act play—truly, not an encouraging beginning for an ambitious actor who had come to London with some reputation and with the applause of Edinburgh still ringing in his ears. So he obtained his release from his three years' contract—although the manager advised him to remain—resolved not to play in London again until he felt that he could do so with justice to himself. Before leaving

the metropolis, however, he gave two readings at Crosby Hall to a number of friends who shared his disappointment and were anxious for him to give some real illustration of his ability. He accordingly read, on December 19th, 1859, *The Lady of Lyons*, and on February 8th, 1860, *Virginius*. The principal London papers gave a verdict of approval, one critic being impressed by "the finer indefinite something which proves incontestably and instantaneously that the fire of genius is present in the artist."

Leaving London, Henry Irving, as related on p. 25, went to Dublin. He then joined the company at the Theatres Royal, Glasgow and Greenock, and it was at Glasgow that he first met Charles Mathews, who became one of his best and staunchest of friends. In September, he obtained an engagement at the Theatre Royal, Manchester, where he remained until April 1st, 1865, supporting Edwin Booth, E. A. Sothern, Dion Boucicault, Gustavus Vaughan Brooke, Mr. and Mrs. W. J. Florence, and many other artists of note. While in Manchester two interesting incidents took place. One was his impersonation on June 20th, 1864, for the first time, of Hamlet. The occasion was his benefit, and the experiment was a daring one. But the result justified his courage, for the performance was regarded as most interesting in itself and full of

promise. It was afterwards repeated for three nights. His next stroke was made in quite a different field. In conjunction with two friends he exposed the so-called spiritualists, the notorious Davenport brothers, who were then at the height of their fraudulent career. The proceeds of these performances—which were given in the Library Hall of the Manchester Athenæum and then in the Free Trade Hall—were devoted to charity. The venture attracted so much attention that the manager of the theatre where Irving was engaged used pressure to induce him to repeat the performance on the stage, but he resolutely declined to make capital out of the affair at the expense of his art, and so lost his engagement. Then ensued appearances in various parts of the country. He played Robert Macaire in Edinburgh, toured the smaller towns, such as Bury—where he played Hamlet again—and filled a five weeks' engagement in Oxford. In the autumn, he was in Birmingham, playing with Charles Fechter, who made him a tempting offer to join him at the Lyceum Theatre, while Liverpool claimed him for the winter. In the latter city he acted continuously from January 15th to July 28th, 1866, at the Prince of Wales's Theatre, under the management of the late Alexander Henderson. The Liverpool public soon recognised in him an actor of extraordinary ability, and he

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 self in the favour of local playgoers as a great favourite once
 and for all. He then transferred his services to the Prince's
 Theatre, Manchester, and here occurred one of the turning
 points in his career. He joined a company organised by
 Dion Boucicault on the understanding that if he made a
 hit in the country he should have a London engagement.
 His chance came on Monday, July 30, 1866, in the produc-
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established himself in the favour of local playgoers once and for all. He was now offered an engagement by Dion Boucicault to play an original part in his drama *The Two Lives of Mary Leigh*, in which Kate Terry played the heroine, and on Monday, July 30th, 1866, he appeared as Rawdon Scudamore at the Prince's Theatre, Manchester. His success was complete, and he immediately found three London engagements at his command—from Charles Reade, Tom Taylor, and Dion Boucicault.

It was on Saturday, October 6th, 1866, at the St. James's Theatre, under the management of Miss Herbert, that Henry Irving, who was generally regarded as a comedian only, made his entry upon the London stage as an actor of recognised position. He played Doricourt in *The Belle's Stratagem* on that interesting occasion. On the 5th of the following month, *The Two Lives of Mary Leigh*, now called *Hunted Down*, was produced at the St. James's with Irving—who was also the stage-manager of the theatre—in his original part. The drama had a very successful run, and was succeeded, on February 9th, 1867, by a revival of *The Road to Ruin*, in which Irving acted Harry Dornton. This was followed, on March 3rd, by a comedy, in two acts, adapted from Victorien Sardou's *Le Dégel*, by T. W. Robinson, entitled *A Rapid Thaw*, in which Irving

played a fortune-hunting Irishman named O'Hoolagan. The other parts played by him during his engagement at the St. James's were as follows :—Joseph Surface, in *The School for Scandal*; Robert Macaire, in the adaptation of that name; Count Falcon, in a version of Ouida's novel, *Idalia*; Felix Featherley, in *A Widow Hunt*; and Ferment, in Thomas Morton's comedy, *The School of Reform*. In July of this year (1867), it may be noted, he acted, for five weeks, in Paris, at the Théâtre des Italiens, with E. A. Sothern. On December 26th, at the Queen's Theatre, Long Acre, he played for the first time with Miss Ellen Terry, acting Petruchio to her Katherine, in a condensed version of *The Taming of the Shrew*. On January 8th, 1868, he acted Bob Gassitt in the first performance in London, at the same theatre, of Henry J. Byron's drama, *Dearer than Life*. So successful was the play that it enjoyed the long run, for those days, of three months. On April 11th, Irving made a hit as Bill Sikes in a dramatic version of *Oliver Twist*, and his benefit at the Queen's Theatre—where, as at the St. James's, he was stage-manager—took place on June 1st, when he acted Charles Surface in *The School for Scandal*. On the 5th of the same month, he appeared at the Haymarket Theatre, in a benefit performance, as Cool in *London Assurance*, and on the 8th he acted

Faulkland in *The Rivals*, for another benefit. On the 24th of the same month he made a success by his clever impersonation of the cool, gentlemanly villain in Henry J. Byron's drama, *The Lancashire Lass*, which was so successful that it ran until early in 1869. Other parts played by Irving at the Queen's Theatre were :— Robert Arnold, in the first performance of a drama by Watts Phillips, entitled *Not Guilty* ; Young Marlow, in *She Stoops to Conquer* ; and Henri de Neuville, in *Plot and Passion*. He appeared at the Haymarket Theatre on July 12th, in a new play entitled *All for Money*.

Henry Irving next joined the company at Drury Lane, where, on August 5th, he played the villain, Compton Kerr, in Dion Boucicault's drama, *Formosa*, which ran for one hundred and seventeen consecutive nights. His next engagement was at the Gaiety Theatre, and was effected by the late John Hollingshead, for long the manager of that house, who thus alluded to the circumstances : " Mr. Henry Irving had still his commanding position to make. . . . It was getting near pantomime time, and *Formosa* was then within a fortnight of its withdrawal. Irving was anxious to play in *Uncle Dick's Darling*, and to be amongst friends. I had known him for ten years, and had known Toole much longer. I had written a farce for

Toole (The Birthplace of Podgers) which he produced in 1858 at the Lyceum, and afterwards at the Adelphi. I had some slight influence with Mr. F. B. Chatterton, the Manager of Drury Lane Theatre, and, after a little negotiation, I got Irving released from his Formosa engagement." First and foremost of the friends thus alluded to by Mr. Hollingshead was that master of the comedian's art, John Lawrence Toole, whom Irving had met during his first Edinburgh engagement. Others in the company were the late John Clayton, the late Marie Litton, and the beautiful Adelaide Neilson. The part of Mr. Chevenix played by Irving in Uncle Dick's Darling "might," says Mr. Hollingshead, "have been moulded upon Mr. Dombey, and in his representation he foreshadowed another part in which he afterwards made a great success at another and adjoining Theatre, the Vaudeville. He made himself up into a slight resemblance of Mr. Benjamin Disraeli; and Mr. John Clayton, who played 'the Blacksmith,' was facetiously described in one of the comic papers as 'The Prince of Wales in Corduroys.'" The Gaiety was visited during the run of Uncle Dick's Darling by Dickens, who was enthusiastic in his praise of Henry Irving, for whom he prophesied a great career. Byron's play ran from December 13th, 1869, until April, 1870, when Irving left under engagement to the managers of

the newly-built Vaudeville Theatre, the late Henry J. Montague, the late David James, and Mr. Thomas Thorne. The opening piece, Andrew Halliday's *For Love or Money*, did not contain a part worthy of his ability, but the production of *Two Roses*, on June 4th, gave him a valuable opportunity and paved the way for his appearance at the Lyceum. On the 29th night of Albery's play, Irving recited *The Dream of Eugene Aram*, an experience which gave him great confidence in his power to thrill an audience.

PERSONAL RECOLLECTIONS

IT is difficult, when the heart is over-weighted by a great sorrow and the mind is charged with a sense of deep personal loss—a loss which must for ever leave a sacred place in my life—to write calmly of one's best friend. Despite this sense of desolation, it is a consolation, indeed, a happiness, to reflect that for over twenty years I have enjoyed the esteem and affection of one of the most noble men of our time. And in these dark hours it is wonderful to think that, in all the hundreds of letters which I have from Henry Irving, and in the times that I have seen him personally, there is not a word that I would have had him recall, for he never wrote anything but in kindness to me and of others; and there is not a look or a tone of voice which I cannot remember with pleasure. Even at the last he was, as he ever was in public life, the perfect gentleman. It is not my place to speak of him here as an actor or in his public capacity, but those little speeches which he made when called before the curtain denoted the man. How grateful, how sweet, how gentle were his words and his manner of uttering them! They were often the same words, but they were always so sincerely spoken that they seemed new, and his audiences—particularly in the provinces—never tired of them. Only a few nights ago—in Sheffield, the week before last—I saw him play Mathias with all his

old effect, if with less of his old vigour. There were the usual cries for a speech, and, tired though he was, he responded with his customary grace and kindliness. An hour afterwards, I was about to leave for London, and, not wishing to add to the effort which I felt that he had made, intended to depart without putting him to the trouble of saying "Good-bye." But one of the members of his company—Gerald Lawrence—who was also staying in the hotel, and to whom I shall ever feel grateful, suggested that I should say adieu to "the Chief." So I went into his sitting-room—for I was a privileged visitor, and often, at the theatre, he would see me when all others, save those connected with him on the stage, were denied—and I was shocked to find him huddled up in a chair by the fire. But his face lighted up instantaneously—his whole demeanour changed, and he talked brilliantly for a quarter of an hour, until my train was in the station. At parting, with his old courtliness and kindly grace, he insisted upon rising from his chair, took my hand, and said, "God bless you, God bless you." His face was suffused with that beautiful smile which only came to him at rare moments ; but it was, as was his acting in Becket the previous night, more beautiful than ever. It was ineffably sad ; but, sad though it was, it will ever be a cherished memory. I felt that the end was

approaching, but I did not imagine that it could be so near. Little did I think that less than ten days later I should be one of the little band of mourners to accompany his mortal remains to his flat in Stratton Street in the early hours of yesterday morning.

Looking back but a little while, it seems that he must have had some inner consciousness that the end was not very far away. For, in other years, although he was invariably kind to those with whom he came in contact, his humour had a vein of irony which, though it never hurt, was far different from that of the last twelve months. Latterly, he had become far quieter than ever, more introspective, as though he were thinking of the mystery of life. That is why he played Becket so beautifully on the last occasions that he acted the part, and that is why a certain evening that I spent with him in the summer was so touching. "Will you come round at six," he wrote to me on July 25th, "and let us drive to Richmond in the cool?" He was very meditative on the way, and in Richmond Park we alighted—not, as on former occasions, to take a stroll—but to sit down and look at the glory of the deep-red sunset, which brought about in him a strange feeling of repose. Its beauty touched him, and, as we returned to the carriage, he was reflecting deeply. He ate and drank but little at dinner, and then, from sheer

exhaustion, lay down on the sofa in our private dining-room, and fell asleep. At this moment, I can hear the ticking of the clock as I sat quietly smoking until I felt that he should make the effort to return home. Even then, his unfailing generosity did not forsake him, for he was careful to hand his customary gifts to the attendants. And this reminds me that, great as was his hospitality in the height of his brilliant reign at the Lyceum—his princely suppers on the stage and those far more interesting ones in the rooms of the old Beef-steak Club are matters of history—he was ever mindful, not only of the needy members of his own profession, but of all those in lowly walks of life. He gave with an open hand to waiters, railway servants, and the working staffs of the theatres ; and I recall an evening, in 1897, when he visited Earl's Court with me and, as part of the programme, insisted upon going up in the captive balloon and—no little to my astonishment—to the full extent of the rope. He was quite unconcerned, and he talked with gusto as he leant upon the side of the basket cage and looked upon the twinkling lights a thousand feet below. I saw him put his hand into his pocket as we left, and I was astonished when I learned subsequently, from others, that he had given no less a sum than five pounds for distribution to the staff.

He was keenly sensitive about other people, particularly those in whom he had a personal interest. It was my lot to be the first person to see him after the death of his old friend, Louis Frederick Austin. The sad event was a great shock to him—it occurred precisely four weeks before his own death, and almost at the same hour—and he talked to me long and earnestly before I went down to Brighton to attend to the last offices for his friend and mine, for I had known Austin well since 1881. Engrossed as he then was with the affairs of his forthcoming tour, he found the time to send me telegrams to Brighton and to consult with me as to the details of the funeral. Strangely enough, he dwelt upon the sadness of dying away from one's relatives, and of the shock that so sudden a death gives to those who love us. Yet precisely the same fate has overtaken him, and although he has departed in the plenitude of his artistic powers—and I, who saw him act Shylock, Becket, and Mathias less than a fortnight ago, speak with knowledge and conviction on this point—I know full well that this is not the end which he would have chosen. His intellectual power placed him far above the common ruck, infinitely beyond the men who are ordinarily successful, but, behind his indomitable will—which enabled him to break down prejudice, and to march steadily on to the attainment

of his ambition—there was a heart of melting charity for all. He could not bear hypocrisy or anything underhand, but to the other failings to which we are heir he was the most lenient judge. In fact, he did not arrogate to himself the right to judge. If he could possibly excuse a fault in others he did so. He was hurt by ingratitude, but he never, on that account, desisted from doing good. It was his principle never to say an unkind thing if he could not say a kind one, and this disposition, never to wound the feelings of others, was so strongly imbedded in him that his sudden death, painless though it was for him, was quite contrary to that which he would have wished. He would rather have suffered for days if by so doing he could have spared his thousands of friends—for no actor has ever inspired such respect and affection among his audiences, ay, and among those who hold aloof from the theatre. But it was not to be. “There’s a divinity that shapes our ends, Rough-hew them how we will.” How often has he spoken those words of Hamlet’s on the stage, how often has he thought them! But, after the first blow, and the sense of disaster which has come to so many of us in his death, there must be no undue sadness. Let us rather profit by the noble example of his life, and rejoice that his memory will live untarnished in the history of the stage, for to great

achievement in the art that he loved so well, he brought a heart of gold. His fine nature was never spoiled by an unworthy thought. Few men have inspired such love among the multitude, and no one that I can recall—and I am only one of many who are possessed of the same feeling—has ever aroused in others the same esteem, admiration, and affection. “Good-night, sweet prince, and flights of angels sing thee to thy rest !”

[This article was written, immediately after Irving's death, at the request of the Editor of The Daily Telegraph. It appeared on Monday, October 16th.]

S O M E R E M I N I S C E N C E S

My earliest personal reminiscences of Henry Irving take me back to the year 1883. I had known him before that, but not intimately, and, in the summer of 1878, he had sent me a letter and a photograph bearing his signature—a most encouraging and kindly act towards the youthful aspirant to journalism. In the early part of the year named, however, his first American tour having been then decided upon, I projected a biography of the actor, who was then in the heyday of his fame. This brought me into close touch with him, for he gave me his cordial co-operation, and the friendship then established remained unbroken until his death.

Of the book in question, it is only necessary to say that it was the first of its kind, and much of its early matter has been frequently appropriated from that day to this. I only mention the book because it gave me ample proof of Irving's capacity for taking infinite pains—a capacity which never deserted him, and to which much of his success is to be attributed. On turning to the volume, I find that eleven large pages are devoted to the enumeration of the characters which he had acted during his first two and a half working years. This list was made from his own manuscript record, which he kept in a small book to which he always referred in subsequent years when any question arose

regarding his early career. That list, by the way, makes it evident that during the period named—two years and a half—Irving played the enormous number of four hundred and twenty-eight characters.

And talking of his little manuscript book, I am reminded of a funny circumstance in connection with his first appearance in the Irish capital. First of all, let me set right an error which has crept into some of the biographical notices. It has been stated that Irving made his first appearance in London at the Surrey Theatre in March, 1859. This is not so. At that time he was playing in Edinburgh, and there he remained until September 13th, as he had been offered an engagement by the father of the late Sir Augustus Harris for the Princess's Theatre, and at this house, eleven days after leaving Edinburgh, he made his first appearance before a London audience. But he found that he was only allotted a few lines in a four-act play, and, seeing that there was no chance for advancement, he obtained the annulment of his contract. After giving some readings of *The Lady of Lyons* and *Virginius*, at Crosby Hall, to a few friends who believed in the young actor, and shared in his disappointment in regard to the Princess's, he shook the dust of London from his feet.

Here the little black book comes in. Not long since, a wrong statement appeared in regard to

Irving's *début*, and with characteristic promptness—for he was most particular in regard to the professional record of his early life—he asked me to set the matter right. So the little black book was brought out and the subject was rectified. Irving's manuscript note lies before me as I write, and here is a copy of it:—

“Leaving London, Irving made his first appearance in Dublin, 5th March, 1860, at the Queen's Theatre, under the management of the eccentric Henry Webb—by whom he was engaged for four weeks—and his experience was a novel one. Irving found to his surprise, on arriving in Dublin, that he was expected to take up the part of a popular favourite who had been suddenly dismissed, and, powerless and protesting, went through the ordeal of facing for three weeks the howling and hooting of as merry, reckless, and impulsive an audience as were ever gathered together. At last, the indignant manager protested, soundly rated and rebuked ‘the boys,’ who, on discovering the injustice they had done the young actor, as warmly encouraged and applauded him for one week—as they had before d——d him unmercifully for three.”

The part which he first played in Dublin was *Fulvius in Gisipus*, a drama by Gerald Griffin, author of *The Collegians*.

I take at random another note that I have, this time of an after-dinner conversation, from which it will be gathered that in Irving's case the boy was certainly the father to the man. The story of his seeking seclusion in the packing-cases when he was a boy in the City office of a firm of East India merchants has already

been told. But Irving related it to me with renewed enjoyment only a few weeks since, for he was ever fond of dwelling upon his early days.

They were only busy in the office on one day a week—Friday, mail day—and the rest of the time was largely devoted by young Irving to study of plays in the shelter of the packing-cases. At this time, as he told me, he had two companions in the office with whom he used to spend some of his evenings. The father of one of them kept an undertaker's shop, and in this gloomy establishment the boys made merry. The father of the other boy was an importer of nuts, chiefly from Brazil, and here also, in a little street near to the river, the boys disported themselves. But, surrounded as they were with the nuts, it was a point of honour among the boys that they never took a single one. "They were so hard to crack," said Irving, with a twinkle in his eye. These incidents seem but trifles when one thinks of the great work which Irving has accomplished, but the recollection of little things like this always amused him, and enabled him to get away from the strain which his career placed upon him so incessantly.

His humour was often penetrating, but never cruel. Many of the stories attributed to him are pure inventions. I remember how hurt he was some years

ago—during his last American tour—when an alleged interview appeared in a London paper. The article in general was inoffensive, but it contained a statement, intended to be an example of Irving's humour, to the effect that he had ordered out of the theatre a young player whom he had caught in the act of imitating him. There was no foundation whatever for this story, which wounded him deeply, and to which he referred more than once after his return to England.

A better anecdote, and a true one, is that of a certain person, a bit of an adventurer, who may be defined as "the Colonel." He is dead and forgotten, so there is no harm in telling the story. Irving, "the Colonel," and myself were brought together in a certain affair in which "the Colonel," as a kind of trustee, had the handling of a considerable sum of money. Irving, who knew "the Colonel" through and through, felt that he would stick to some of the cash, and it was my special duty to keep a sharp eye on "the Colonel," and to see that he paid up. This I did, and I do not think that the individual in question got so much as the price of a dinner for himself out of the transaction. When all was over, I was with Sir Henry in his study in Stratton Street, and I shall always remember, so long as memory holds a seat in this distracted globe, the rare and meaning smile which overspread his face

—Personally shaping himself along with Lyman
= What can this be compared to?

as he turned to me and said, "Thank heaven, we've made 'the Colonel' an honest man at last!"

Going back to 1883, I have a vivid recollection of the first arrival in America of Henry Irving and Miss Ellen Terry. The date was October 21st, and on that cold Sunday morning I went down the bay—for I was representing a syndicate of English newspapers—and was the first person to greet the great actor on this historic occasion. A little while afterwards, a huge tug-boat, containing some forty representatives of the American Press—and a brass band—came alongside, and to this Henry Irving and Miss Terry were transferred. I had the honour of staying on deck with the famous actress while "the Chief" went below, and I shall never forget the scene. For the skylight of the cabin was open, and there was Henry Irving talking to one and all, a word here, and a word there, handing round his cigars with the same ease and grace as though he had known each man all his life!

It was a wonderful scene, and I shall never forget the diplomacy of it. He must have been astonished at some of the personal descriptions with which he was favoured next day. One of them ran:—"Long, grey hair, thrown carelessly back behind the ears, clean-shaven features remarkable for their delicate refinement, united with the suggestion of virile force, and

SOME REMINISCENCES

a pair of eye-glasses perched on the rather aquiline nose, combined to remove any lingering doubt that it was Henry Irving, the greatest living English actor." Why there should have been any doubt, lingering or otherwise, is more than I can tell.

There is no harm in stating now that Sir Henry, in his own mind, abandoned the idea of another American tour some months ago. For I was talking to him not long since in reference to the pieces which he intended to play in the United States next year. "That is a long time off, a long time off," he said, with a sigh. "Plenty of time for that," he added. For he felt that it would be too much for him. But he was looking forward, and with great interest, to next spring, when he intended to return to Drury Lane. A few nights before his death, he was discussing with me the possibility of reviving Faust. But he came to the conclusion that, to do it as he felt that it should be done at Drury Lane, would cost far too much money. So he fell back in his conversation upon Olivia, but he thought that possibly Drury Lane stage was too large for the production of Wills's dramatisation of The Vicar of Wakefield. "Again," he said, "where is there an actress to play Olivia—where is there another Ellen Terry?" And then he went on to speak most charmingly of his old companion in art, as, indeed, he

- Recurrence of this Anglo-Irish Irving
Dr. Roberts' critical essay.

invariably did whenever the name of this delightful actress cropped up. In the very last conversation that I had with him—on the night that I left Sheffield, October 4th, alluded to on page 17—he described the rare grace with which Miss Terry had acted Iolanthe in the Wills version of King René's Daughter. Loyalty to his friends was one of the finest traits in the character of this great actor.



HENRY IRVING AS DANTE.
(The last character created by him.)

HENRY IRVING: THE ACTOR

It is not easy, writing within a few hours of the death of the great actor, to form a correct judgment as to the exact place that will ultimately be accorded to him by the historians of the stage. That it will be an exalted one there is no doubt. For Henry Irving is the most commanding figure in the theatrical world since the days of David Garrick. There is certain to be, in our time at least, some discussion as to his precise merits as an actor—indeed, his body was hardly cold ere one writer praised the man at the expense of the player—for his acting possessed just those qualities which provoke criticism. But, when the mists have cleared away, when the spell which his personality still casts about him is no longer over us, the verdict will be that he was as great an actor as his own character was fine and noble. No other actor has ever triumphed over greater difficulties, no other actor has played such a variety of parts with equal success, and the history of the stage does not contain any parallel to his long and brilliant period of management at the Lyceum Theatre. It is a long cry from November 25th, 1871, when he first acted Mathias in *The Bells*, yet, on the 4th of October, 1905, I saw him impersonate the conscience-stricken burgomaster with all his former effect, although he had to obtain much of that effect without the exercise of the physical effort which, in any

—Series of articles written right
after his death. Compare and contrast
articles

other player, would be an absolute necessity. But his intellect and his imagination always enabled him to accomplish that which he had determined upon.

To step from the weirdness, the nervous irritability, the strange, eerie fascination of Mathias to the dignified, pathetic portraiture of Charles I., as he did when he first played the latter character on September 28th, 1872, was no easy task, and its success is strong proof of versatility, for there are not, in the entire range of the drama, two characters more widely contrasted. His Richelieu drew down much severe rebuke from the followers of Macready when, on September 27th, 1873, he ventured to challenge comparison. Nothing daunted, he decided to take his stand as a Shakesperean actor, and on October 31st, 1874, he appeared for the first time in London as Hamlet. The excitement caused by this event was most remarkable. For, be it borne in mind, Henry Irving was by now an actor of established repute; but there were few people, even among his closest friends, who anticipated the enormous effect which he was about to make. This was the height of the actor's ambition, the crowning point, at this period, of a career which had been distinguished by exceptional ability, hard work, and invincible will. The story of this first night is too long to be told in detail here. Briefly, however, it may be noted that so daring was the

actor's originality, so subtle his art, that the spectators were spellbound during the early part of the play, and silence reigned supreme in the theatre until the scene with Ophelia in the third act. Astonishment then gave way to admiration, and the pent-up feelings of the audience were relieved by a tremendous burst of applause which proved that the conventional Hamlet of the stage had been abolished for ever and that the new Hamlet—the prince, the scholar, the human Hamlet—had triumphed. It is important to record that, although "Hamlet" crowded the Lyceum for two hundred nights—the longest consecutive run ever attained by the tragedy—this result was due to the actor and to him alone. The scenery was so poor that the churchyard scene which had been used in Eugene Aram was again pressed into service for the burial of Ophelia, for no one—excepting Henry Irving—had anticipated that the play could be acted for more than fifty nights at the most.

Encouraged by the success of his Hamlet, he next—on September 18th, 1875—essayed Macbeth, and, although his impersonation was assailed by a torrent of criticism, some of the best writers of the time were of opinion that his reading of the character was a revelation. His next Shakesperean part was Richard III., a character which he first acted on the 29th January,

1877, and in which his humour—one of the best qualities of the man, as of the actor—had full play. The Lyons Mail followed on the 19th May, 1877. The wonderful contrast which he made between the innocent Lesurques and the brutal murderer, Dubosc, is fresh within the memory of the majority of playgoers. Among his greatest impersonations, Louis XI. comes into the front rank. He first played this character so long ago as the 9th March, 1878, and it remained in his repertory until the end. He played it with undiminished art at Drury Lane during his last season there, and again at Sheffield on October 5th. His final impersonation of this character was that at Bradford on Tuesday, October 10th. Of his Shylock, it is only now necessary to observe that from the time of his first performance of the part—November 1st, 1879—until his death, it remained a wonderful piece of work. Of two other great impersonations of his, Becket and Gregory Brewster—what a contrast between the saintliness of the one and the senility of the other!—countless living playgoers in England and America will long retain the keenest recollection. If we wanted proof of versatility, we need go no farther, yet in both impersonations we had a depth of pathos which no other actor could attain, and the effect was obtained by totally different means. This is one of the reasons why

Irving was a great actor, and why the public cannot make up its mind as to one favourite character. This ability to impersonate such a variety of characters, and with such perfection, is all the more wonderful when we reflect upon the strong personality of the actor. It dominated his work and enabled him to fascinate his audience in almost anything that he chose to touch. Nevertheless, his long gallery of portraits, individual though it is, is distinguished by the variety which is attached to each picture. To think of Mathias and Hamlet, of Shylock and Becket, of the Vicar of Wakefield and Dubosc, of Cardinal Wolsey and Louis XI., of Benedick and Mephistopheles, of Macbeth and old Brewster, of Richelieu and King Arthur, is to conjure up a vision of such acting as the present generation will not look upon again.

HENRY IRVING ON TOUR

SIR HENRY IRVING, as I can testify from personal experience, is now acting just as well as ever, and he is attracting, on his present tour, the same proportion of youth among his audience as was the case during his recent season at Drury Lane. It is gratifying that this is so, for his performances are an education in themselves, and are a marvellous contrast to the usual fare which is provided for provincial playgoers. I was greatly interested at Sheffield—where the tour began last week—to notice the improvement in the intelligent appreciation of the audience between the first and the second representations. Sir Henry opened his campaign with *The Merchant of Venice*, and I can safely say that never since he first essayed the character—on November 1st, 1879—has he acted it with more artistic skill or greater effect. He was particularly fine in the sarcasm of the earlier scenes, in the passion and power of the fine scene with Tubal, and in the great trial scene he was magnificent in the vindictiveness of the first part and then in the splendid dignity of Shylock's defeat. This latter was the actor's great triumph. Until the fourth act, there were certain young members of the audience who—never, apparently, having read the play—regarded it as entirely comedy, and they laughed in the wrong places. But the trial scene placed them first of all on the tip-toe of expecta-

tion, and then, before it finished, there was not a single spectator who had not felt the unnecessary degradation to which Shylock was submitted and the cruelty practised upon him in the sentence of the court. So great was the effect created, so obvious was its fascination, so tremendous was the applause which it evoked, and so admirably was it all described in the local press of the next day, that I believe *The Merchant of Venice* could have been acted throughout the week to overflowing houses.

But an admirable programme, including *Becket*, *The Bells*, and *Louis XI.*, had been arranged for the ensuing nights and was faithfully carried out. On the second night, when Sir Henry Irving appeared as the great archbishop, it was evident that a change had come over the character of the audience in the cheaper parts of the house—and I may here state that there was not a vacant seat in the Lyceum Theatre on any evening, despite the enormous counter-attraction of the Sheffield Musical Festival—for the play was watched with the keenest attention and complete understanding throughout, and it seemed to me that Sir Henry had never acted the final scenes—more especially that great one in the last act where *Becket* foresees his martyrdom—with equal nobility. On the third night, he appeared in *The Bells*, a character which he has been acting almost

continually since his first great hit at the Lyceum on November 25th, 1871. Although he has been playing Mathias during this great length of time—in itself a notable achievement—he has invariably done himself justice in it, for he omitted the play from his répertoire of late as the physical strain of the part was liable to overtax him. But there was no evidence of strain at Sheffield. It is but a mere statement of fact to say that his acting created the old impression of intensity and weirdness, and the long scene in the second act—where Mathias counts Annette's dowry and signs the marriage contract—has never been played with greater attention to detail or more thrilling effect.

Such is the fame of Sir Henry Irving in *The Bells* that this piece would, I am sure, suffice for the evening's entertainment; but it is not a long play, and so Sir Henry is giving his provincial friends a poetic treat in the production, as a preliminary to the more serious work of *King René's Daughter*. As some confusion exists in certain quarters as regards this little play, it may be as well to give its exact history. It is thought that the piece first came into existence on the English stage in 1855, when Mr. (as he then was) Theodore Martin adapted *King René's Daughter* for Miss Helen Faucit. But this is not so. The poem, by the Danish writer, Henrik Hertz, had been adapted

for the English stage more than five years previously by the Hon. Edmund Phipps, and both Mrs. Charles Kean and Mrs. Stirling had represented the blind daughter of the king. When, however, the version made by the late W. G. Wills was produced at the Lyceum—on May 20th, 1880—it was called by the name of the heroine, Iolanthe, a character which was impersonated with bewitching grace by Miss Ellen Terry. Later on, the Lyceum actor-manager was approached in regard to the use of his title for the Gilbert-Sullivan opera at the Savoy, and he courteously surrendered it. So that Sir Henry is now obliged to use the original Danish title, and one that has existed in English since 1849, when *King René's Daughter* was first given in London.

Sir Henry, who was the Count Tristan to Miss Terry's Iolanthe, has, of course, superintended the rehearsals, and the count is now acted with refreshing earnestness and poetical feeling by Mr. Gerald Lawrence, an actor who has made vast strides in his profession since he joined the banner of "the Chief." The Iolanthe is Miss Edith Wynne-Matthison, who certainly wins the favour of the audience by her sincerity and intelligence. Miss Wynne-Matthison is also Sir Henry's Portia, the Rosamund to his Becket, and the Marie in *Louis XI.* The *King René* of Mr. Frank

Tyars—one of the oldest as he is one of the soundest and most reliable of the members of Sir Henry's company—is an admirable performance, for it gives weight and balance to the play just at the right moment. A charming garden scene has been specially painted for the production by Mr. Joseph Harker.

[This article appeared in the issue of *The Sphere* dated October 14th. I had obtained an advance copy of the paper and had posted it to him on the Thursday. He received it on the day of his death.]

IRVING AND WESTMINSTER ABBEY

IT seems to me a pitiable thing that ere a week had passed from the time of Sir Henry Irving's death, an attempt should have been made to belittle the great actor. Yet, in one of our oldest literary organs, I read, in reference to the burial in Westminster Abbey, that "To be asked for an honour, and to refuse it, is a delicate matter for any person in authority. To be asked eagerly, almost confidently, for the highest honour that the nation can bestow, and to have to refuse that, must always entail so serious a commotion that it is not hard to understand the dread which anyone in a position to grant favours may feel of bringing the inevitable din about his ears. Nevertheless, we wish that the Dean of Westminster had felt himself able to refuse the request made to him that the remains of the late Sir Henry Irving might be interred within the Abbey." Now, as one who was behind the scenes on this historic occasion, I can state with confidence that there was no difficulty whatever about the interment in the Abbey, and that the authorities underwent no hardship in consenting to the honour thus bestowed upon the great man whose death is deplored by the nation. Next to actually offering the honour—which the Dean could not have done appropriately—nothing could have been more gracious than the manner of his consent, and even the Dean of Westminster must have felt a proud man and

that he had done nothing less than his duty to the dead when he pronounced the benediction over the kneeling, sobbing congregation on that memorable day of the funeral. It was a beautiful moment on a great occasion. I was close by, and if expression of face and tone of voice may be taken as indicative of the inward feeling, I am sure that there was no regret on the part of the Dean of Westminster for the gracious act which he had done in regard to Sir Henry Irving.

Again, to quote those words of Becket's which the great actor had uttered so prophetically on the night of his death, "The voice of the Lord is in the voice of the People!" And the voice of the people was crying out for this honour to be accorded to a noble and eminent man. This voice has been heard in the land for many months past, and on the day on which the news of Irving's death came to us the one question which the people asked and answered for themselves was, "Where will he be buried? In Westminster Abbey, of course." The people expected it, and they would have been sorely disappointed had it not been so. Moreover, a refusal would have been a great blow to religion, for it would have been wrong, in every sense, to refuse this crowning honour to a great career. No; the Dean of Westminster, who came from his sick room to take part in the service and to pronounce that beautiful

benediction—one of the most solemn, most touching, moments that I have ever experienced—will never, either now or at any other time, have real occasion to regret that he hearkened to the voice of the people.

The argument against the decision is that Irving was not the equal of Garrick. "We believe," states the paper which makes this astounding remark, "that time will bring with it doubts—even among the most enthusiastic—whether the late actor was the equal of Garrick or of less than Garrick, and, if so, whether any name less than Garrick's ought to be written among the dead in a burial place already so crowded." Really, one wonders if this could have been written in sober earnest. Yet the paper is a highly respectable one and, as a rule, judicious in its articles. One can only surmise that the puritanical prejudice against the player, which Irving did so much to stamp out, is still existing. To talk of Irving as being inferior—either as actor or man—to "little Davy" is sheer nonsense, and shows a lamentable ignorance of the history of the histrionic achievements of that player. But Irving not the equal of "less than Garrick"! This is either woeful ignorance or an attempt at absolute injustice. What great actors have there been on the English-speaking stage since Garrick? They can be counted on the fingers of one hand—Edmund Kean was great, in the true

sense of the word, but he was only so by flashes, and his brilliant genius was sadly over-clouded in the last years of his wretched life. For the sake of argument, let it be admitted that Macready was great—and he certainly did much for the dignity of his calling—we are hard put to it to find two other actors who were even comparatively great. Let us then add Gustavus Vaughan Brooke and Edwin Booth to the hallowed circle.

What, then, of the actors who were “less than Garrick” and of Irving? It is at once ridiculous and wicked to attempt to make any comparison. Irving overtops them one and all. He is as the sun to a rushlight. In the opinion of those who have made it their business to study the stage all their lives, we have had no great actor since Garrick, and, in my own opinion, looking down the dark abyss of time, I have no doubt whatever but that the verdict of posterity will set Irving upon a higher pinnacle than even those who have known him have adjudged to be his right. His name will never fade from theatrical history or from the history of the Victorian era. He is essentially great, and so he will remain for all time. His name will even be more honoured in the years to come than it is at present—for it is only by comparison that we can appreciate the true worth of such a man—and this

verdict, the verdict of the present and that of posterity, is more than ample justification for his interment in Westminster Abbey.

[The above was written in reference to an article in *The Spectator* of October 16th. The following week, the paper published a virulent letter on the subject signed "Onlooker," to which in the issue of November 4th there was a reply from Canon Duckworth, the sub-dean of Westminster Abbey, which set the matter at rest, so far as the Abbey authorities are concerned. "I have had thirty years' experience of Abbey funerals," he wrote, "and I have never known a grave to be granted except in answer to a memorial bearing signatures entitled to the highest consideration. In the case of Sir Henry Irving, the memorial presented to the Dean bore the names, not only of the acknowledged leaders of the dramatic world, but of persons of great distinction in many professions and callings, who well understood the exceptional character of the honour applied for, and were not at all likely to be carried away by the feelings of the moment. . . . To have raised the English stage to a higher position than it has ever occupied before, and to have improved incalculably the status of his profession, are, I maintain, services of the highest value, with which he has been willingly credited both at home and abroad, even by those who cared least for his acting. . . . What did Garrick have behind him? Only a great reputation, and Irving's right to the place allotted to his remains must be judged of in days to come by the recorded consensus of those who were best fitted to appreciate his gifts, and the influence exerted by him in the course of his long and strenuous career. I may explain that cremation rendered possible the interment of his remains only a few inches below the Abbey pavement, and in the most appropriate spot, where it would have been impossible to dig a grave of ordinary depth without injury to the foundations of the building."]

HIS LAST APPEARANCES IN LONDON

HENRY IRVING began his last engagement in London at the Theatre Royal, Drury Lane, under the management of Mr. Arthur Collins, on Saturday, April 29th, 1905. He subsequently played Shylock, Corporal Brewster, and Louis XI. Towards the close of the season, the scenes witnessed in the theatre were remarkable for their demonstrations of affection. They have no parallel in the history of the stage. It was as though the people felt that they were bidding farewell to their great favourite. I print the accounts, which I wrote at the time, of the demonstrations on the last two nights.

To-night* a remarkable scene was witnessed at Drury Lane Theatre, when the play of Louis XI. terminated. Sir Henry Irving was called most enthusiastically some seven times, and then the safety curtain was lowered, only to be raised again a few seconds later, and then to descend as, it might have been thought, finally for the night. But the majority of the audience remained, and kept on cheering incessantly for a quarter of an hour. In vain did the attendants attempt to put the linen covers over the seats and boxes, in vain did they try to persuade several of the spectators that the great actor had left the theatre. The cries for "Irving!" "Irving!" were continued with renewed strength until another five minutes had elapsed. The safety curtain was taken up once more and Sir Henry, who had by now changed the raiment of Louis XI. for ordinary dress, replied in a voice that betrayed his sense of the wonderful demonstration to the demands for a brief speech. "Ladies and gentlemen," he said, "you have taken me by surprise more than I have ever been before in my life. I did not dream that you were asking for me, or that you were offering such an ovation, which it is impossible for me to respond to adequately. (Voices: You're well worth it.) I can only respond with a very full heart, and when the heart is full the expression can hardly be adequate. I thank you with all my heart, and as your loving, loyal, and obedient servant." Even then, there were three cheers more for Sir Henry ere the audience left the theatre, nearly half an hour after the conclusion of the performance.

* Friday, June 9th.

HIS LAST APPEARANCES IN LONDON

Writing with the plaudits that shook the walls of "Old Drury" on Saturday* still echoing in one's brain, it is difficult to attempt to describe the unique scene of that night without an appearance of exaggeration. Indeed the picture of the enthusiasm and the affection evinced throughout that eventful evening could not well be overdrawn. Let it be said at once that Sir Henry Irving has never played Corporal Brewster or Becket better than on this momentous occasion. Stimulated no doubt by the interest and the cheers of the enormous audience, he displayed his finest efforts, his consummate art, in both parts. His portrayal of the Waterloo veteran, at once powerful and pathetic, and touched by a keen sense of humour, enchained the spectators from beginning to end ; and some few late comers to the stalls were so struck by the deep attention of the audience that they considerably waited until the drama had ended ere they went to their seats. In the deeper passages of the play, the silence was so intense that one could have heard the dropping of the proverbial pin. The muster roll of the Third Guards had hardly been completed when the applause burst forth in a very tempest of admiration. It was continued again and again until the great actor had bowed his acknowledgments half a dozen times.

As soon as Sir Henry appeared in the first act of Becket, it was observable that his voice, which had previously been subdued to the exigencies of the part of the old soldier, was strong and resonant. It told in every part of the theatre, and in his acting there was unwonted vigour. The great scene in the Castle, where Becket defies the Barons, brought down thunders of applause. The cheers were repeated with the same strength and heartiness until he had been called some six times. A similar scene occurred at the end of the third act. Becket, it will be remembered, does not appear in the second act of the piece—the scene of Rosamund's bower. At the conclusion of the play, one of those extraordinary outbursts of goodwill, in which it is a privilege to take

* June 10th.

part, made it necessary for the curtain to be raised over and over again, when Sir Henry was seen surrounded by several members of his company. But the applause was for him, and him alone. When he appeared in front of the curtain it was some seconds ere he could speak, for a speech was inevitable in the circumstances. When silence was at last obtained, Sir Henry, who did not appear in the least fatigued by the arduous nature of the work which he had just accomplished, said :

The best of friends must part, and we have come to the end of our brief season of old plays which you have received with so much favour. Indeed, these few weeks will live in my memory for the unbounded kindness—I may say the unbounded numbers—with which you have filled this snug little play-house. I have no words to adequately thank you. Your welcome has been a magnificent tonic. I will not say that the doctors prescribed a season at Drury Lane ; but you have given a prescription which I can confidently recommend to the faculty. I owe much also to my friend, Arthur Collins, and his staff before and behind the curtain, and I hope that when he produces his autumn drama, *The Prodigal Son*, the real prodigality will be shown by the patrons of this theatre. I may tell you, ladies and gentlemen, that in the autumn I shall be fulfilling engagements in many cities of England and Scotland, prior to an engagement of three months in America, probably beginning in January—and in America, as you know, I have ever received the most bountiful welcome—and if all be well, shall meet you again next year. I shall look forward to that time with delight, and with a heart full of deep and grateful remembrance. I respectfully and affectionately bid you good-bye.

At the end of his speech Sir Henry retired, only, however, to reappear once more in answer to the applause, for hundreds of the audience joined in singing "*Auld Lang Syne*," and several minutes elapsed ere the spectators of this eventful scene began to leave the building. But all was not yet over. The safety curtain was lowered, and on the stage there were preparations for the reception of a touching compliment which had been prepared for the great actor. The stage hands of the London theatres had subscribed a penny each wherewith to purchase a loving cup for the great chief of the theatrical profession, and a deputation representing them awaited Sir Henry, who was by this

HIS LAST APPEARANCES IN LONDON

time changing from the garb of Becket into evening dress. Some hundreds of spectators, chiefly pitites, remained in the auditorium, and when Sir Henry attempted to reply to the address which had been presented to him the cheers from the front were so deafening that the curtain had to be raised, and Sir Henry good-humouredly took his friends in front into his confidence, and what was intended to be a private function was converted into a public one. Finally, long past midnight, the end came to one of the most memorable scenes, and one of the most touching, that have ever taken place even within the historic walls of Drury Lane.

Sir Henry's second speech when, for the last time, he trod the London stage, was as follows:

Dear Mr. Cullen, my dear friends all, I cannot tell you how much I appreciate the affectionate sympathy and goodwill you have manifested by this address and by the gift of this beautiful cup. On this stage, now the play is over, now the public have gone home—(laughter)—I feel this to be a family gathering, in which we can congratulate one another, not only on the successful little season we have just ended, but on the work we have done together for many years. I know what a splendid staff there is in this theatre. I fancy that Mr. Arthur Collins knows it too. I know what an admirable staff my own is, and how much I am indebted to them; but perhaps my experience is a little longer than either the Drury Lane staff or my own—an experience that probably includes all the theatres represented by your association, an experience which makes me ask—Where, but for your skill and your loyalty, where would Henry Irving be? My friends, in our little Republic of the Stage, all those willing workers I see around me, and all those who speak to me by these tokens—they all play their parts with a devotion never forgotten by those of us who figure in the public eye. The stage carpenter, you know, does not figure in the public eye—at least, he should not, though the rapid rise of the curtain has sometimes been known to disclose his manly form to the national gaze. I believe that on such rare and memorable occasions he has received the tribute of a hearty cheer; but a sense of duty, and perhaps a morbid shyness, have compelled him to get out of sight as quickly as possible. But we who conduct the drama—we always have him gratefully in mind, for we know what we owe to him and his comrades. I am an old theatrical employer, and I have the best reason to recognise the value of the association of which Mr. Cullen is so worthy a spokesman. Our relations have always been the happiest,

and when the time comes for my professional work to end, I shall be glad to think that all of you will combine to keep my memory green. This loving-cup, believe me, will be a constant remembrancer of this scene to-night, and I shall drink from it often with a full heart.

AN AMERICAN APPRECIATION

IN the death of Henry Irving the stage has lost its most illustrious figure and the world has lost a great benefactor. He has died in the fulness of artistic achievement, and at the summit of a spotless and splendid renown. He was in his sixty-eighth year, and his career of public service extended over nearly half a century. He began poor and in a humble position, and by force of character, integrity of purpose, incessant industry, fidelity to duty, and the charm of genius, he raised himself to splendid eminence, and he raised the dramatic profession, of which he was the most conspicuous representative, to a dignity that it had never before possessed. He was animated by the noblest form of human ambition—the wish and purpose to make his generation better and happier by excelling as an interpreter of human nature, a minister of beauty and a guide to the spiritual life. For thirty years he held the destiny of the English stage in the hollow of his hand, and during that time he presented only the greatest subjects, and presented them only in the greatest manner. He touched nothing base. His energy was tremendous and his activity never made a pause. He was not only the manager of a theatre, but he was in every part of the world that he visited the manager of intellect, and his influence was felt all along the line of social life. He left nothing to chance. He scrupulously regarded as well the slightest detail as the grandest design. He not only accomplished a benefit and an evolution in the painting of scenery and the setting and designing of plays, but he revived and maintained the natural method of acting—the method that makes impersonation the chief object of dramatic art. His personal charm was so great that almost all of the younger actors of his time became involuntarily

imitators of his style—reproducing his peculiarities, not his powers. Those peculiarities (often erroneously designated “mannerisms”) were natural to him, and, in him, they were delightful.

His devotion to the theatre as an instrument of human advancement and happiness was religious in its feeling and passionate in its sincerity. He exemplified the dignity of his profession, and he was never weary of asserting its cause. He was a great actor—certainly the greatest actor of his time—and, so far as the printed records of the stage enable a studious observer to judge, he was the greatest actor that ever lived, for there is no record of any man who played so many and such widely-contrasted parts of the highest order and played them all equally well. His range included Hamlet and Jingle ; Macbeth and Don Quixote ; King Lear and Robert Macaire ; Dr. Primrose, the Vicar of Wakefield, and King Louis XI. ; Mephistopheles and Benedick ; Lesurques and Dubosc ; Shylock and Doricourt ; Becket and Corporal Brewster, and Mathias, in *The Bells*, a part in which no other actor could come within a thousand miles of him, a fabric of his own wonderful imagination, into which he poured all the fire of his generous nature and liberated the finest reserves of his soul. It was not merely the element of variety at which he aimed, the easy expedient of frequent change of bill ; he acted every part, making every fibre of it vital and the whole personality true. His interest in humanity was as wide as the human mind can reach, and as deep as the human heart can feel.

In his character he combined great wisdom with great simplicity. His whole being was dominated by intellect, but his sympathy extended to every suffering creature upon earth, and in practical charity his munificence was boundless. In many ways he was a lonely man—isolated in part by mental supremacy, in part by temperament, and in part by circumstances of personal experience—but he loved to make others happy, and he gazed with eyes of benevolence on all the wide pageantry and pathos of this mortal scene. No mind more noble, no heart more tender, no spirit more pure and gentle ever came into this

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world. Henry Irving lived to bless mankind, and in his death—which is a universal bereavement—he leaves an immortal memory of genius and goodness and an immortal example of all that is heroic and beautiful in the conduct of life.

WILLIAM WINTER.

Los Angeles, October 14, 1905.

CANON DUCKWORTH'S TRIBUTE

ON October 22nd—the Sunday immediately following the funeral—Canon Duckworth paid a high tribute to the deceased actor. Preaching in Westminster Abbey, he took for his text, “None of us liveth to himself, and no man dieth to himself.” He said: And what shall we say of the life of the far-famed tragedian who was last week borne to his grave amid such tokens of love and gratitude as hardly any Englishman of our time has received? When the great actor of the eighteenth century, at whose side he lies in yonder transept, passed away, a writer of the day said that “his death eclipsed the gaiety of nations and impoverished the public stock of harmless pleasure.” It is no exaggeration to say that this is the feeling which has found expression, not only among ourselves, not only throughout the English-speaking world, but in more than one foreign land which has sent its tribute of admiration and of sympathy with us in our loss. Who that reviews it will hesitate to say that the influence of Henry Irving’s career has been a beneficent one? Those who question his claim to supreme rank in his profession allow that he has been the minister on an unparalleled scale to that “stock of harmless pleasure” which the death of Garrick impoverished. But he has been much more. His long and strenuous career has left its mark—let us hope a lasting mark—for good upon our age. Nobody who is watching the forces at work in society need fear to admit that he has, and to honour him for his use of the unique opportunities of his position. It is folly to ignore, as we who speak from pulpits are apt to ignore, the immemorial power and attraction of the stage. Indeed, we

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cannot overrate it. We know, or ought to know, that there are millions of the community whom the Church fails to reach, and for whom the stage is the only accepted teacher. And, therefore, we can thank God from our hearts when a man of noble nature attains the summit of the actor's calling, and from that summit to which rare natural gifts and unceasing toil have raised him invites the world to share his enlightened aims, to give its patronage only to what is intellectually good and morally sound in the art he loves. It is the glory of Henry Irving that he was unweariedly intent upon raising the tone of the drama and the status of the player, and on winning for the stage recognition and honour as a potent educator of the people. Wonderfully was he gifted for so worthy a task. He had the magnetic charm which drew and held men of every rank and vocation. In him the scholar's fastidious taste and aversion from inferior work was combined with a character of peculiar loftiness and refinement, which gave its consistent preference to whatever is lovely and of good report in human conduct. The historian of our own times, dwelling in his latest volume on the immense improvement in the position of the dramatic author and of the actor in the course of the last reign, attributes this happy change in great part to the higher standard of life and conduct which the dramatic world has imposed upon itself, but adds that it is also due to the growth of a true artistic spirit and to the general advance of education. Yet those who are well qualified to judge point us to one commanding personality, and assure us that the example set by the acknowledged head of the profession has done more to dignify it and to bespeak respect for the members of it than any other influence that could be named. Great is the debt and great the responsibility of those for whom he has achieved so much. And well will it be for them and for us if the lessons of his career are reverently cherished, and those who write for the stage and those who act upon it set before themselves, as Irving did, none but the best models and the highest aims in the chosen work of their lives.

Addresses Given by Henry Irving During His
Management of the Lyceum.

THE STAGE AS IT IS.

Sessional Opening, Philosophical Institution, Edinburgh,
November 8, 1881.

THE ART OF ACTING.

Address to the Students of the University of Harvard,
March 30, 1885.

FOUR GREAT ACTORS.

Address at the University of Oxford,
June 26, 1886.

THE ART OF ACTING.

Sessional Opening, Philosophical Institution, Edinburgh,
November 9, 1891.

He also lectured in the University of Harvard in March, 1902, on
SHAKESPEARE AND BACON.

His University Degrees were :
D.Litt. Dublin, 1892. Litt.D. Cambridge, 1898. LL.D. Glasgow, 1899.

He was a Member of the Athenæum, Garrick, Marlborough,
and Reform Clubs.

A CHRONOLOGICAL HISTORY

1838.—John Henry Brodribb (Henry Irving), was born, February 6th, 1838, at Keinton, near Glastonbury, Somersetshire, England. His boyhood was passed at Hasletown, St. Ives, Cornwall.

1849.—Attended the private school of Dr. Pinches, George Yard, Lombard Street.

1851.—He was employed, as a clerk, in the counting-house of Messrs. Thacker & Co., East India merchants, Newgate Street.

1853.—He joined a Club, for the study and practice of elocution, called "The City Elocution Class"—established by Henry Thomas, in Gould Square, Fenchurch Street. The club removed to Sussex Hall, Leadenhall Street, where Henry Irving gave his earliest dramatic performances.

1856.—He abandoned a clerical life and adopted the profession of the stage, taking the stage name of Henry Irving (legalised in 1887, by Royal licence).

On Monday, September 29th, he made his first appearance on the regular stage, playing Gaston, Duke of Orleans, in *Richelieu*, at the Royal Lyceum Theatre, Sunderland. *Richelieu* was acted by E. D. Davis, manager of the theatre. Irving played, also, a Cook, in *The Enchanted Lake*. On September 30th he played the Second Officer, in *The Lady of Lyons*.

1857.—February 9th. He began an engagement, in the stock company, at the Theatre Royal, Edinburgh, under the management of R. H. Wyndham. There he first met his life-long friend, John Lawrence Toole; he also acted with Helen Faucit, Charlotte Cushman, Charles

Mathews, Vandenhoff, William Creswick, Benjamin Webster, Mrs. Stirling, Robson, Mme. Celeste, and other stars.

1859.—May 25th. Last night of the old Theatre Royal, Edinburgh. Irving acted *Soaper*, in *Masks and Faces*. Later he visited Dundee and Kirkcaldy, and gave readings in Dalkeith and other towns.

On September 13th he took a farewell benefit in Edinburgh—acting, at the Queen's Theatre, as Claude Melnotte, in *The Lady of Lyons*. Miss Julia St. George played Pauline.

Between his first appearance on the stage and the date of his leaving Edinburgh, a period of about two and a-half working years, Henry Irving played 428 recorded characters.

September 24th. He made his first professional appearance in London, at the Princess's Theatre, in a play called *Ivy Hall*, an adaptation by John Oxenford, of Octave Feuillet's *Le Roman d'un Jeune Homme Pauvre*. The part was one of six lines. Irving asked to be released from his engagement, and, subsequently, returned to the English provinces.

December 19th. He gave a reading, at Crosby Hall, of *The Lady of Lyons*.

1860.—February 8th. He gave a reading, at Crosby Hall, of *Virginius*.

March 5th. Made his first appearance in Dublin. See page 25.

April 7th. He joined Edmund Glover's company, at the Theatres Royal, Glasgow and Greenock.

September, 1860. He went to the Theatre Royal, Manchester, where he remained till April 1st, 1865.

- The Theatre Royal, Manchester, during Irving's stay in its stock company, was visited by many stars—among them Edwin Booth, Dion Boucicault, G. V. Brooke, Mr. and Mrs. W. J. Florence, Miss Heath, Charles Mathews, and E. A. Sothorn. Irving acted with them all.
- 1864.—June 20th. Irving, for his benefit, at Manchester, acted Hamlet, for the first time.
- 1865.—February 25th. In association with Frederick Maccabe and Philip Day, Irving gave an exhibition, explaining the methods of the Davenport brothers, "spiritualists."
- In the summer of 1865, Irving appeared in Edinburgh, at the Prince of Wales' Opera House, as Robert Macaire, and subsequently he made a tour, in the course of which he acted for five weeks at Oxford, and he also repeated, at Bury, his performance of Hamlet.
- In September and November, he acted at the Prince of Wales's Theatre, Birmingham.
- In November and December, 1865, he acted at the St. James's Hall, Liverpool, and in that season he visited Douglas, Isle of Man.
- 1866.—January 15th to July 28th, he acted at the Prince of Wales's Theatre, Liverpool.
- July 30th. Having joined the company at the Prince's Theatre, Manchester, Irving appeared as Rawdon Scudamore, in *The Two Lives of Mary Leigh*, afterwards called *Hunted Down*, by Dion Boucicault, and in that part he made a brilliant hit.
- In the interval between his departure from Edinburgh and his coming to the St. James's Theatre, London—September, 1859, to October, 1866—Irving acted 160 parts. In London, in the interval from October, 1866, to July, 1883, he acted sixty-one parts. The total number of his characters from 1856 to 1883, was 649.
- October 6th. He appeared at the St. James's Theatre, London, as Doricourt, in *The Belle's Stratagem*. Letitia Hardy was acted by Miss Herbert.
- November 5th. *The Two Lives of Mary Leigh* was presented in London for the first time there, under its new title of *Hunted Down*, and Irving repeated his remarkable impersonation of Rawdon Scudamore.
- 1867.—February 9th. He acted Harry Dornon in *The Road to Ruin*.
- July 8th. He acted in Paris at the Théâtre des Italiens with E. A. Sothorn. He played in Paris for five weeks.
- December 26. He acted for the first time in association with Ellen Terry—playing Petruchio to her Katherine—at the Queen's Theatre, Long Acre, London.
- 1868.—January 8th. Irving acted Bob Gassitt, in *Dearer than Life*, Queen's Theatre.
- April 11th. He acted Bill Sikes in *Oliver Twist*.
- 1869.—December 13th. He created a great impression as Mr. Chevenix in *Uncle Dick's Darling*, at the Gaiety Theatre.
- In this year, Henry Irving was married to Miss Florence O'Callaghan, daughter of Surgeon-General Daniel James O'Callaghan, of the Bengal Army. His two sons, Henry Brodribb Irving and Laurence Sidney Brodribb Irving, were born

A CHRONOLOGICAL HISTORY

- in 1870 and 1871 respectively. Lady Irving survives her husband.
- 1870.—June 4th. He made an extraordinary hit as Digby Grant in *The Two Roses* at the Vaudeville Theatre. On the 291st night of *The Two Roses*, Irving recited, with wonderful effect, *The Dream of Eugene Aram*.
- 1871.—This year, Irving joined H. L. Bateman's company at the London Lyceum Theatre.
- September 11th. He acted *Lan-dry Barbeau* in *Fanchette*—a drama adapted from *La Petite Fadette*, by George Sand.
- October 23rd. He acted *Alfred Jingle* in *Pickwick*.
- November 25th. He acted *Mathias*, in *The Bells*, for the first time, and gained one of the greatest triumphs recorded in theatrical history. That piece was given 151 times in suc-cession, the run ending May 17th, 1872. *The Bells* is an adaptation, by Leopold Lewis, from the French play of *Le Juif Polonais*, by MM Erckmann-Chatrian.
- "By my advice and against Mr. Bateman's wish, *The Bells* was rehearsed, but he did not believe in it much. When I persuaded the manager to produce *The Bells* I was told there was a prejudice against that sort of romantic play. It was given on November 25th, 1871, to a very poor but enthusiastic house, and from that time the theatre prospered."
- H. I.
- 1872.—April 1st. Raising the Wind was acted at the Lyceum, in association with *The Bells*, with Irving as *Jeremy Diddler*.
- September 28th. He acted, for the first time, *Charles I.* in the tragic play of that name by W. G. Wills, which had 180 consecutive representations.
- 1873.—April 19th. He acted, for the first time, *Eugene Aram*, in W. G. Wills' play of that name.
- September 27th. He acted *Riche-lieu*, in Bulwer's drama, for the first time. The piece ran for 120 nights.
- 1874.—February 7th. Philip, a romantic drama by Hamilton Aldé, was produced at the Lyceum, with Irving in the title rôle.
- October 31st. Irving acted *Ham-let* with remarkable success. The tragedy had two hundred consecutive representations at the Lyceum, its run extending to June 29th, 1875, a run which was achieved without any resort to scenery, and is without parallel in the history of the tragedy.
- 1875.—July 1st. Irving presided, for the first time, at the Annual Festival of the Royal General Theatrical Fund. The subscription list on this occasion amounted to the unprecedented sum of £1,100.
- September 18th. He made his first appearance as *Macbeth*. The tragedy was performed eighty times.
- 1876.—February 14th. Irving acted *Othello*.
- April 18th. He acted *Phillip II.* of Spain, in Tennyson's play of *Queen Mary*.
- June 8th. He acted *Joseph Smeace*, in *The School for Scandal*, for the benefit of J. B. Buckstone, at Drury Lane Theatre.
- June 12th. He acted *Doricourt* in *The Belle's Stratagem*.
- June 23rd. Irving took a benefit, acting *Count Tristram* in *King René's Daughter*, and appearing in scenes from *Eugene Aram* and *The Belle's Stratagem*. Helen Faucit acted with him as *Iolanthe*, making

her last appearance on the London stage.

December 9th. An Address was presented to Irving by the graduates and undergraduates of Dublin University.

December 16th. He reappeared at the Lyceum as Macbeth.

1877.—January 29th. He restored Shakespeare's tragedy of Richard III. to the stage, abolishing Colley Cibber's travesty and using the original text, and acted Richard.

Irving received from W. H. Chippendale the sword that Edmund Kean used when playing Richard III., and from Dr. Canton the Order of St. George worn by Edmund Kean as Richard III.

He received from the Baroness Burdett-Coutts a ring once owned and worn by David Garrick. This ring was subsequently stolen from him.

May 19th. He acted, for the first time, Lesurques and Dubosc, in *The Lyons Mail*, adapted by Charles Reade, from the French drama of *Le Courier de Lyons*, by MM. Moreau, Sevaudin, and Delacour.

Summer and Autumn. Irving visited Dublin, and gave a reading of Richard III. and of Othello at Trinity College.

1878.—March 9th. He appeared at the Lyceum, London, as Louis XI. for the first time.

June 8th. He acted Vanderdecken, in a play, by Percy Fitzgerald and W. G. Wills, on the legend of the Flying Dutchman.

August 12th. He laid the foundation stone of the Harborne and Edgbaston Institute, Birmingham.

Mrs. H. L. Bateman, lessee and manager of the Lyceum Theatre, since her husband's death, retired

from the management of that house, and Irving became the lessee. He began the historic period of his own management on December 30th, 1878, with *Hamlet*. Miss Ellen Terry was the Ophelia. The tragedy was acted 108 nights.

1879.—April 17th. Irving revived *The Lady of Lyons*, and acted Claude Melnotte. Ellen Terry acted Pauline.

During the first seven months of his management the receipts amounted to £36,000.

September 20th. He reopened the Lyceum, with *The Bells*.

September 27th. He revived *The Iron Chest*, and acted Sir Edward Mortimer.

November 1st. Irving produced *The Merchant of Venice*, and acted Shylock. The fifth act of the comedy was restored. Ellen Terry gave a remarkably brilliant impersonation of Portia. *The Merchant of Venice* was performed for 250 consecutive nights—an unprecedented run in Shakesporean drama.

December 10th. Irving acted Digby Grant, for the benefit of William Belford.

1880.—He acted Count Tristran, for the benefit of Ellen Terry—who acted Iolanthe—in W. G. Wills' version of King René's Daughter.

September 18th. He produced *The Corsican Brothers*, and acted Louis and Fabian dei Franchi. Dion Boucicault's adaptation of *Les Frères Corses*, by Alexandre Dumas, was used, and it had 190 performances.

1881.—January 3rd. Irving produced Tennyson's tragic drama of *The Cup*, a play based on *De Claris Mulieribus*, by Plutarch, and acted Synorix. Ellen Terry acted Camma.

A CHRONOLOGICAL HISTORY

The Corsican Brothers and The Cup were acted till April 9th, 1881, and the latter was then continued till May, together with The Belle's Stratagem. The Cup was acted 127 times in all.

May 2nd. Henry Irving and Edwin Booth acted together at the London Lyceum—Booth as Othello, and Irving as Iago.

May 9th. Booth played Iago, and Irving played Othello. Othello was acted twenty-two times. This was a memorable engagement. The attendance was numerous, and the receipts were large. Ellen Terry was the Desdemona.

June 18th. Irving played Hamlet.

July 23rd. Irving took a benefit, acting The Bells, and, with Ellen Terry as Helen, he played Modus, in the well-known scene from The Hunchback.

December 26th. He reopened the Lyceum, with The Two Roses.

1882.—March 8th. He produced Romeo and Juliet, and acted Romeo, with Ellen Terry as Juliet. The tragedy was given till July 29th; was revived on September 2nd, and continued till October 7—a run of 160 performances.

October 11th. He produced Much Ado About Nothing, and acted Benedick, with Ellen Terry as Beatrice. The comedy had 212 consecutive representations.

1883.—June 15th. For the benefit of the Royal College of Music, Robert Macaire was acted, with Irving as Macaire, and J. L. Toole as Jacques Strop. Ellen Terry, Ada Cavendish, Henry Howe, S. B. Bancroft, J. Fernandez, William Terriss, and Thomas Thorne were in the cast.

July 4th. A farewell banquet to Irving was given at St. James's Hall, London. Lord Chief Justice Coleridge presided. James Russell Lowell was one of the speakers.

July 9th. A farewell supper to Irving was given at the Garrick Club. S. B. Bancroft presided, and among the other speakers were J. L. Toole, Lawrence Barrett, J. S. Clarke, John T. Raymond, and M. Berton.

July 28th. Irving said farewell to the London public on the eve of his first visit to America. The programme comprised Eugene Aram and The Belle's Stratagem—the latter condensed into one act. J. L. Toole appeared in Trying a Magistrate; Sims Reeves and Herbert Reeves sang; and Irving made a farewell speech. Charles the First, Hamlet, The Merchant of Venice, Eugene Aram, The Belle's Stratagem, and Louis XI. were also played during the season.

Irving and Miss Terry played farewell engagements in Glasgow, Edinburgh, and Liverpool prior to leaving England for their first American tour.

October 11th. Irving and Ellen Terry sailed on the "Britannic" for New York.

October 21st. They landed in New York. The steamship was met at Quarantine by a steamboat containing Lawrence Barrett, William Winter, Austin Brereton, and many other friends. On reaching the city, Irving went to the Brevoort House, Fifth Avenue, his first residence in America.

The Lyceum Company, on the "City of Rome," arrived in New York on October 19th.

October 29th. Irving made his first appearance in America at the

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Star Theatre, New York, playing *Mathias in The Bells*.

October 30th. Charles I. was presented, with Irving as Charles, and with Ellen Terry—who made her first appearance in America—as Queen Henrietta Maria.

November 5th. Irving played Louis XI.

November 6th. The Merchant of Venice was presented, with Irving as Shylock and Ellen Terry as Portia.

November 12th. The first performance of The Lyons Mail was given, with Irving as Lesurques and Dubosc.

November 19th. The Belle's Stratagem was acted—with The Bells—Ellen Terry playing Letitia Hardy and Irving playing Doricourt.

November 24th. The first New York engagement was ended with an act of Richard III. and a recitation of Hood's Dream of Eugene Aram, following the Belle's Stratagem. The engagement comprised twenty-nine performances, and it was devoted to The Bells, Charles I., Louis XI., The Merchant of Venice, The Lyons Mail, the Belle's Stratagem (in two acts), a single act of Richard III., and Hood's poem of Eugene Aram.

1883-4. Irving made a tour of various American and Canadian cities.

1884.—March 31. He reappeared in New York, at the Star Theatre. Much *Ado About Nothing* was acted with Irving as Benedick and Ellen Terry as Beatrice.

April 25th. Irving gave a breakfast at Delmonico's, New York, to about 100 personal friends.

The New York engagement ended on April 26th, 1884. May 2nd. Henry Irving and Ellen Terry sailed

aboard the "Aurania" for Liverpool. The Lyceum Company sailed, aboard the "City of Chester," on April 29th. May 8th. Henry Irving and Ellen Terry landed in Liverpool, and came to London.

May. "Henry Irving's Impressions of America," chronicled by Joseph Hatton, who had accompanied him on the tour, published in London and in New York.

June. Irving presented to Lawrence Barrett, at the close of Barrett's engagement at the Lyceum, the Order of St. George, formerly owned by Edmund Kean, and worn by that great actor in Richard III.

May 31st. Irving and Ellen Terry reappeared at the Lyceum in *Much Ado About Nothing*. The comedy was played until July 5th, a total number of 243 performances having been given here. On July 8th *Twelfth Night* was revived. After a few nights, the unfortunate illness of Miss Terry prevented her from appearing, and her place was taken by her sister, Miss Marion Terry, who played Viola until the end of the run. There were two performances of *The Bells* and of *Louis XI.*, and the season terminated on August 28th with *Richelieu*.

September 18th, 1884. Irving, Ellen Terry and the Lyceum Company, making their second visit to America, sailed from Liverpool, aboard the "Parisian," for Quebec. September 28th. They landed at Quebec.

November 10th. Irving reappeared in New York, at the Star Theatre, presenting *The Merchant of Venice*.

November 18th. *Twelfth Night* was presented, for the first time in

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America, with Irving as Malvolio and Ellen Terry as Viola.

November 26th. At the Star Theatre, New York, Irving acted Hamlet, for the first time in America.

December 6th. The engagement at the New York Star Theatre ended. Irving appeared in Philadelphia, December 8th, passed Christmas at Pittsburg, and appeared in Cleveland, December 31st.

1885.—January 14th. At Chicago, Irving acted Eugene Aram, for the first time in America.

January 20th. Irving's first performance, in America, of Richelieu, was given, at Chicago.

March 9th. He reappeared at the Star Theatre, New York, and he acted there till April 4th. The engagement began with Eugene Aram—its only new feature—and it ended with *The Merchant of Venice*.

The following cities of America were professionally visited by Irving and Ellen Terry, in the years 1884 and 1885: New York, Philadelphia, Brooklyn, Washington, Detroit, Buffalo, New Haven, Providence, Hartford, Worcester, Springfield, Indianapolis, Cincinnati, Boston, Chicago, Pittsburg, St. Louis, Columbus, Baltimore, Cleveland, Syracuse, Quebec, Montreal, London, Hamilton, and Toronto.

March 26th. At the New York Star Theatre, Irving acted Hamlet, and Ellen Terry acted Ophelia.

March 30th. Irving delivered an address, on "The Art of Acting," in the Sanders Memorial Theatre, at Harvard University.

April 4th. The New York engagement closed.

April 6th. A farewell banquet to Irving was given at Delmonico's,

New York. William M. Evarts presided, and more than two hundred guests were present. Speeches were made by Mr. Evarts, Henry Ward Beecher, Horace Porter, William Dorsheimer, Parke Goodwin, Morton MacMichael, and Charles Francis Adams, jr. William Winter delivered a poem.

April 7th. Irving and Ellen Terry sailed aboard the "Arizona," for Liverpool. The Lyceum Company sailed, on April 9th, aboard the "City of Chicago."

May 2nd. Henry Irving and Ellen Terry reappeared at the Lyceum in Hamlet. The occasion was unusually remarkable by reason of the introduction of reserved seats in the pit and gallery, an accession, as it might have been thought, to the comfort of the public. But the public would not have the favour, and, after trying the experiment for four weeks, Henry Irving abandoned his well-intentioned effort.

Louis XI. was played on May 9th, *The Merchant of Venice* on the 11th, and *The Bells* on the 16th.

May 27th. Olivia revived, with Irving as Dr. Primrose, and Ellen Terry as Olivia. One hundred and thirty-five performances were given.

December 19th. Faust was produced with Irving as Mephistopheles, and Ellen Terry as Margaret. This was one of the greatest successes in the history of Irving's management.

1886.—November 15th. The 244th performance of Faust at the Lyceum, when new scenes, the Students' Cellar and the Witches' Kitchen, were introduced.

1887.—July 15th. The 396th performance of Faust at the Lyceum. The season terminated on the following evening

HENRY IRVING

with *The Merchant of Venice*. During 1886—on July 24th—Irving appeared at the Lyceum, for the benefit of the Actors' Benevolent Fund, as Mathias, and as Jeremy Diddler in *Raising the Wind*. Miss Terry then played Peggy in the latter piece for the first time. Irving spent his summer holiday in visiting some friends in America. On June 1st, 1887, he acted Werner in Byron's tragedy for the testimonial benefit to Dr. Westland Marston.

The spring and summer seasons of this year saw revivals at the Lyceum, in addition to *Faust*, of various plays which had become established favourites. *The Bells* and *Jingle* were given on April 23rd; *The Merchant of Venice* was played on May 16th; *Louis XI.* on the 28th of that month; *Much Ado About Nothing* on June 13th; and *Olivia* on June 29th. In the autumn of this year Henry Irving and Ellen Terry played for a few weeks in the provinces.

November 7th. The third American tour began at the Star Theatre, New York, where it terminated on March 24th, 1888. The great attraction of the repertoire was *Faust*.

1888.—April 14th. Irving reappeared at the Lyceum in *Faust*, this being the 508th representation of the play. On May 23rd he acted Robert Macaire once more. In the autumn he toured the provinces.

December 29th. He reopened the Lyceum with a poetic revival of *Macbeth*, Miss Terry being the Lady Macbeth. The revival was so successful that it ran until June 29th, 1889, when the 151st representation was given.

1889.—September 28th. *The Dead*

Heart was revived, with Irving as Robert Landry, Mr. S. B. (now Sir Squire) Bancroft as the Abbé Latour, and Ellen Terry as Catherine Duval. Mr. Gordon Craig, as Arthur de St. Valery, made his first appearance on the stage.

1890.—May. *Louis XI., The Bells*, and *Olivia* revived.

September 20th. *Ravenswood*, a play in four acts, founded by Herman Merivale on *The Bride of Lammermoor*, produced.

1891.—February 7th. *Much Ado About Nothing*, revived in the afternoon, *The Lyons Mail* in the evening. *The Bells*, *Charles the First*, *Olivia*, and *The Corsican Brothers* were revived before the termination, on July 25th, of the season. Then came a provincial tour which lasted from the middle of September until December 12th.

1892.—January 5th. Irving revived *Henry VIII.*, with great magnificence, and acted *Wolsey*. The play ran through the spring and summer seasons.

September 24th. The Lyceum reopened with *The Bells*.

October 1st. *Henry VIII.* reproduced. It was acted until November 5th, the run terminating with the 203rd representation.

November 10th. *King Lear* revived, with Irving as *King Lear*, and Ellen Terry as *Cordelia*.

1893.—February 6th. *Becket* produced. "Her Majesty the Queen having commanded a performance of *Becket* to be given at Windsor Castle on Saturday, March 18th, the Lyceum Theatre will be closed on that evening." Thus read an announcement which appeared on the Lyceum programme ere Tennyson's play had

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been running a month. Henry Irving and Miss Terry, it should be recorded, had previously acted before Queen Victoria at an entertainment given at Sandringham, on April 26th, 1889, by the Prince of Wales. The Bells and the trial scene from *The Merchant of Venice* were then played.

July 22nd. Becket was played for the last night of the season, when the 112th representation was given. As was customary, other favourite plays were revived during this period. They were: *The Merchant of Venice*, *Charles the First*, *The Lyons Mail*, *Much Ado About Nothing*, *King Henry VIII.*, *Olivia*, *Nance Oldfield*, and *The Bells*.

September 4th. Irving and Miss Terry began their fourth American tour, making their first appearance in San Francisco, the former in *The Bells*, the latter in *Nance Oldfield*. On November 8th they opened *Abbey's Theatre*, New York, with *Becket*. The tour ended, in the latter city, on March 10th, 1894.

1894.—April 14th. *Faust* revived for the reappearance of Irving and Miss Terry, this being the 431st performance of the piece at the Lyceum. On June 30th the 500th representation here took place. *Becket* was played several times during the season, *The Merchant of Venice* being given on the last night—July 21st.

September 17th. A provincial tour, which lasted until December 8th, began at Bristol, where, on September 21st, Irving played *Corporal Gregory Brewster* in *A Story of Waterloo* for the first time.

1895.—January 12th. Irving produced *King Arthur* at the Lyceum, with Miss Terry as *Guinevere* and Mr. Forbes-Robertson as *Lancelot*. Mr.

Comyns Carr's play had a prosperous career at the Lyceum, and was subsequently received in America with great enthusiasm.

May 4th. The Lyceum programme consisted of three pieces—Mr. A. W. Pinero's *Bygones*, *A Story of Waterloo*, and *A Chapter from the Life of Don Quixote*. Irving had previously appeared in London at a benefit *matinée*, at the Garrick, on December 17th, as *Corporal Brewster*; but he now appeared for the first time as *Don Quixote*. It is curious that he should have received, on May 23rd, the announcement that he was to be knighted, while he was playing the latter part. "*Knighthood*," says *Quixote* in the play, "*sits like a halo round my head*."

July 18th. Henry Irving formally knighted by Her late Majesty at Windsor Castle. "It gives me great pleasure," said Queen Victoria, when bestowing the title.

July 19th. Sir Henry Irving, on the stage of the Lyceum Theatre, was the recipient of an address signed by more than 4,000 of his brother and sister artists. The address was drawn up by Mr. Pinero, and enclosed in a gold and crystal casket, designed by Mr. Forbes-Robertson.

July 27th. The season ended with *Nance Oldfield*, *Waterloo*, and the church scene from *Much Ado About Nothing*. Prior to this, there were brief revivals of *The Bells*, *Macbeth*, *The Merchant of Venice*, *Much Ado*, *The Lyons Mail*, *Louis XI.*, *Charles the First*, *The Corsican Brothers*, and *Faust*.

October 29th. Irving and Ellen Terry began their fifth American

tour, at Abbey's Theatre, New York, in *Macbeth*.

1896.—March 13th. Irving produced, in Chicago, the first play written by his second son, Laurence—*Godefroi and Yolande*—with Miss Terry as Yolande.

May 15th. The tour ended, in New York.

June 1st. Irving and Miss Terry began, in Liverpool, a provincial tour which included Manchester and Edinburgh.

September 22nd. *Cymbeline* revived, with Irving as the Iachimo, on his return to the Lyceum. Ellen Terry played Imogen with a radiance and a charm, with a pathos and a grace, of which she alone, among modern actresses, seems to possess the secret.

December 19th. Richard III. was revived, but, in consequence of an accident soon after the performance, only one representation was given at this time. Irving slipped and hurt his knee, with the result that he was kept out of the bill for over two months.

December 26th. *Cymbeline* was restored to the Lyceum, with Miss Julia Arthur as Imogen, and Mr. Cooper Cliffe as Iachimo. On January 23rd Miss Terry returned to the cast. On the 30th Olivia was revived, with Miss Terry as the heroine, and Mr. Hermann Vezin as Dr. Primrose.

1897.—February 27th. Irving reappeared as Richard. He played this part until April 7th.

April 10th. *Madame Sans-Gêne*, Sardou's play, was acted in English, with Miss Terry in the title-rôle, and Irving as Napoleon.

May 31st. Irving read scenes

from Becket in the Chapter House of Canterbury Cathedral, within a few feet of the scene of the martyrdom.

June 14th. He delivered an address on the occasion of the unveiling of a statue to Mrs. Siddons, at Paddington Green.

June 25th. Waterloo and The Bells played before an audience which included, by Irving's invitation, many of the Colonial and Indian troops who were visiting London in connection with Queen Victoria's Diamond Jubilee.

July 22nd. The last night of the season. Waterloo and Madame Sans-Gêne.

Sept. 20. Irving's autumn tour began at Birmingham, Nottingham, Leeds, Sheffield, Hull, Manchester, Glasgow, Edinburgh, Newcastle-on-Tyne, and Liverpool being visited subsequently.

1898.—January 1st. Peter the Great, a new and original drama, by Laurence Irving, was produced at the Lyceum, with Irving as the turbulent emperor.

February. An invaluable collection of his scenery, which was stored away for future use, was destroyed by fire. A great loss.

May 4th. The Medicine Man, a new and melodramatic comedy, by the late H. D. Traill and Mr. Robert Hichens, was brought out. Despite the efforts of Henry Irving and Miss Terry, it was a failure.

July 1st. The season ended with The Merchant of Venice.

October. Irving was taken ill with pleurisy while acting at Glasgow. He was confined to his rooms in his hotel in that city for many weeks. His convalescence was a matter of months. In the meantime, he had

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to abandon his intention of producing Richard II., preparations for which were well advanced, and the Lyceum passed, with results which ultimately led to the closing of this famous theatre, into the hands of a limited liability company. This was a great blow to him.

1899.—April 15th. Irving, having recuperated at Bournemouth and Margate, made his reappearance under the new conditions, at the Lyceum as Robespierre, in a play of that name which had been specially written for him by Victorien Sardou. It was translated by his son, Laurence. Olivia, Waterloo, and *The Bells*, Nance Oldfield, and *The Lyons Mail*, and *The Merchant of Venice*, were revived in July, the season ending on the 28th of that month.

July 30th. A banquet was given to him at the Garrick Club.

September 11th to October 14th. Birmingham, Newcastle-on-Tyne, Glasgow, Edinburgh, and Liverpool were visited by Henry Irving and Ellen Terry.

October 15th. He sailed from Tilbury, together with Miss Terry and his company, in the Atlantic Transport vessel, "*Marquette*." He made his subsequent voyages across the Atlantic by this line, as, not only was it an enormous saving to him financially, but he liked the solid comfort and steadiness of these ships.

October 30th. He began his sixth American tour at the Knickerbocker Theatre, New York. During this tour, which ended in May, 1890, he acted, in a varied repertory, in thirty-six different places, and was not absent

from the stage for a single performance.

May 29th. Irving and Miss Terry arrived at Tilbury on the "*Menominee*."

June 16th. Olivia revived for the beginning of the season at the Lyceum. *The Bells* and *Waterloo*, and the *Lyons Mail* were subsequently acted, the season ending on July 28th.

October 16th. He appeared at Drury Lane in a benefit performance in aid of the sufferers by the devastation caused in Galveston by the hurricane of September 8th. He opened the programme by reciting *The Dream* of Eugene Aram, and he played Corporal Brewster. I had the honour of being associated with Sir Henry in the organisation of this performance. There was no committee—he suggested, I arranged, details, and he "approved" them. The performance was organised and given within three weeks, the working expenses—advertising, printing, and the theatre staff—only amounted to £60, and we sent £1,265 to the Mayor of Galveston.—A. B.

October 22nd. He began, at Manchester, a tour which also included Liverpool, Newcastle, Edinburgh, and Glasgow.

1901.—April 15th. Henry Irving and Miss Terry returned to the Lyceum. *Coriolanus*—the last Shakespearean revival here—produced, Irving as *Coriolanus*, Ellen Terry as *Volumnia*. *Robespierre*, *Madame Sans-Gêne*, *Waterloo*, *The Bells*, *The Lyons Mail*, *Louis XI.*, *The Merchant of Venice*, and *Charles the First* were subsequently revived, the season ending on July 20th, with *Coriolanus*.

September 18th. Henry Irving,

on this date, read scenes from Becket in response to an invitation from the Royal Institution of Great Britain to be their representative at the National Commemoration of King Alfred the Great. The reading from Becket—which took place in the castle—was in response to an invitation from the Mayor of Winchester and the National Committee. Irving came from Leeds—where he was playing at the time—in order to fulfil this duty.

October 5th. Irving and Miss Terry sailed from Tilbury on the "Minnehaha."

October 21st. His seventh American tour began, in New York. It ended, at Harlem, on March 25th, 1902.

1902.—May 1. Henry Irving began, what proved to be his last season at the Lyceum, with Faust, Miss Cecilia Loftus being the Margaret. The revival ran until June 23rd.

July 3rd. After the performance, Henry Irving gave a magnificent reception in the theatre to the representatives of the Colonies and the Indian Empire who were then visiting London in connection with the Coronation of King Edward VII. There were some eight hundred distinguished guests, and the scene was the most brilliant of its kind ever witnessed in a London theatre.

July 19th. This Saturday afternoon saw the final performance at the Lyceum Theatre. Charles the First, The Merchant of Venice, Louis XI., The Lyons Mail, Waterloo, and The Bells had been acted after the run of Faust, Miss Terry having played Queen Henrietta Maria and Portia. The Merchant of Venice was acted on this notable occasion.

After the performance there were enthusiastic calls for Irving and Miss Terry. "The dismal news that the theatre was about to be closed for ever had, somehow or another, got about, and several of those present felt that they were assisting at a sad function. Henry Irving made a graceful, but brief speech, in which he thanked the spectators for their encouragement, and alluded to his forthcoming production of Dante. The last words which he said to the public from the stage of the Lyceum Theatre were: 'I am your ever grateful, loving servant.'"

1902-3.—The autumn and winter were occupied by provincial tours and preparations for the production of Dante.

1903.—April 30th. Irving produced the English version, by his son, Laurence, of Victorien Sardou's drama, Dante, at Drury Lane. The play, however, was a poor one, and, despite Irving's poetical impersonation of the chief part, it did not attract the multitude.

October 26th. Henry Irving began his eighth American tour at the Broadway Theatre, New York. Miss Ellen Terry, who had not played with him at Drury Lane, was no longer associated with her comrade in art. The tour was now announced as that of "Henry Irving and his Company." Dante was produced, but it was soon withdrawn in favour of revivals of more popular plays. The tour ended at Harlem on March 25th, 1904, that being Henry Irving's last appearance on the American stage. He sailed for England next day by the "Mesaba," and arrived at Tilbury on April 5th.

1904.—Tours of the provinces occupied

ON DUTY.
PASS AND RE-PASS.

Friday, 20th Oct., 1905.

*J. ARMITAGE ROBINSON,
Dean.*

THE STEWARD'S BADGE.

SOUTH TRANSEPT.

ENTRANCE BY EAST CLOISTER DOOR.

FUNERAL OF

SIR HENRY IRVING, LL.D., D.LITT.

Admitted *Austin Barclay Esq.*

TO

WESTMINSTER ABBEY,

On FRIDAY, the 20th OCTOBER, 1905.

12 noon.

ALL SHOULD BE SEATED BY 11.30.

J. ARMITAGE ROBINSON, Dean.

THE ADMISSION TICKET TO THE ABBEY.

him during the spring and autumn of this year.

1905.—January 23rd. He began, at Portsmouth, a spring tour which, unhappily, was brought to a termination by his sudden illness at Wolverhampton, on February 23rd. He had, in the meantime, also played at Southampton, Boscombe, Plymouth, Exeter, and Bath. In the latter city he unveiled a memorial to James Quin.

April 29th. He reappeared at Drury Lane in Becket. He subsequently played Shylock, Corporal Brewster, and Louis XI. The season terminated on Saturday night, June 10th, with Waterloo and Becket. This was his last appearance in London (see p. 46).

October 2nd. He began his farewell engagement at the Lyceum Theatre, Sheffield, as Shylock, subsequently playing Becket, Mathias, and Louis XI. there.

October 9th. He began his farewell engagement in Bradford at the Theatre Royal.

October 13th. Immediately on returning to his hotel after playing Becket he was seized with a heart attack, gasped "Give me a chair" (his last words), and died at ten minutes to twelve.

October 20th. He was buried in Poets' Corner, Westminster Abbey,

the chief mourners being Lady Irving, Mr. and Mrs. H. B. Irving (Miss Dorothea Baird), Mr. and Mrs. Laurence Irving (Miss Mabel Hackney), and his grandson, Master Laurence Henry Forster Irving (son of Mr. and Mrs. H. B. Irving); and Mr. H. J. Loveday, Mr. Bram Stoker, and Mr. Walter Collinson—his stage-manager, business manager, and valet—who had all been with him for thirty years. The King and Queen, and the Prince of Wales, were represented, and the American Ambassador (Mr. Whitelaw Reid) was present. Her Majesty sent a beautiful cross of white flowers, bearing, in her own handwriting, the following inscription: "With deepest regret, from the Queen. 'Into Thy hands, O Lord, into Thy hands.'"

Mr. George Alexander and Mr. Norman Forbes, in the immense amount of secretarial work that fell on them in connection with the applications for tickets for the Abbey on the occasion of the funeral, had invaluable assistance from Mr. A. P. Horne, Mr. H. Ralph Kimpton, Mr. R. G. Legge, Mr. Charles Maynard, and Mr. D. W. Whitaker. As press steward, I had ample opportunity of witnessing the devoted work of these gentlemen, and I take this means of putting their names on record.—A. B.

PARTS PLAYED BY HENRY IRVING.

I AM able to give the exact number of characters which were impersonated by Henry Irving throughout his career. He played many more parts than any other actor who achieved eminence. The first list of characters given below is the record of the public work done by him during the first two and a half years that he appeared on the stage. It amounts to the amazing total of 428. He played eighty-three parts in London, including twelve Shakespearean ones, thus bringing up the list to 511. But to these parts there remain to be added the characters which he assumed from March 5th, 1860, until July 30th, 1866, during his engagements in the stock companies of Dublin, Glasgow, Greenock, Manchester, Edinburgh, Birmingham, and Liverpool, and at Bury, Oxford, and Douglas. These amount to 160, the total number of characters which he acted thus numbering 671.

Sir Arthur Lassell, Jasper Plum, and Stephen Plum, in *All that Glitters is not Gold*.

Sylvius, also Orlando, in *As You Like It*.

Ferdinand, also Count Medora, in *Asmodeus*.

Herbert, in *The Advocate's Daughter*.

General Duclos, in *The Avalanche*.

Lord Welford, in *The Artist's Wife*.

Mr. Peregrine Pyefinch, in *An Hour at Seville*.

Richard Hargrave, in *The Anchor of Hope*.

Seaweed, Lieutenant Pike, and Captain Crosstree, in *Black-Eyed Susan*.

Prince Rudolph, in *The Blind Boy*.

Edmond de Mailly, in *Book the Third Chapter the First*.

Mr. Henry Higgins, also Frank Friskly, in *Boots at the Swan*.

Lieutenant Varley, also Captain Harcourt, in *The Boarding School*.

M'Kay, and M'Intosh, in *The Battle of Inch*.

Augustus, in *Barney, the Baron*.

Pester, in *The Bashful Irishman*.

John Beauchamp, in *Bathing*.

Ned Spanker, in *A Blighted Being*.

Torrington, in *The Balance of Comfort*.

Edmund Earlybird, in *The Birthplace of Podgers*.

Beauchamp, in *Beulah Spa*.

Captain Craigengelt, in *The Bride of Lammermoor*.

Philip, in *A Bright To-morrow*.

Albert, in *The Bottle Imp*.

Didier, in *The Bohemians*.

Davenport, in *British Legion*.

Tom Tunnell, in *The Bay of Biscay*.

Count Manfredi, in *Born to Good Luck*.

Mr. Crummy, in *Betsy Baker*.

Mr. Wildoats Heartycheer, in *The Bonnie Fishwife*.

De Saubigné, in *The Carpenter of Rouen*.

Giordini, also Meynard, in *The Corsican Brothers*.

Pisanio, in *Cymbeline*.

The Nobleman, in *Clari, the Maid of Milan*.

Vincent, in *The Cabin Boy*.

Frank, in *Custom and Country*.

Tam Maxwell, James Birkie, and King James, in *Cramond Brig*.

Antoine, in *The Cagot*.

Nat Nowlan, in *The Charming Polly*.

Hortensio, also Biondello, in *Catherine and Petruccio*.

Yussuff, in *Conrad and Medora*.

Alphonse de Nyon, in *The Creole*; or, *Love's Fetters*.

Gruff Tackleton, in *The Cricket on the Hearth*.

The King, in *Charles XII*.

Percy, in *The Castle Spectre*.

Frederick Stork, also Francis, in *The Crown Prince*.

Dangle, in *The Critic*.

PARTS PLAYED BY HENRY IRVING

Captain Killingly, also Captain Poodle, in *Catching an Heiress*.

Mr. Palmerston, in *The Dumb Man of Manchester*.

Count Corvenio, Antonio, and Strapado, in *The Dumb Maid of Genoa*.

Clayton, in *Dred*.

Captain Templeton, in *Deaf as a Post*.

Lord Randolph, in *Douglas*.

Count d'Anville, in *Dominique, the Deserter*.

Alfred Fitzfrolic, also Lord Mincington, in *The Dancing Barber*.

Richard Penderell, in *The Dream at Sea*.

Mr. Ogler, in *The Drapery Question*.

David Copperfield.

Don José, in *Don Cæsar de Bazan*.

Colonel Free love and Lord Rivers, in *The Day after the Wedding*.

Mr. John Timkins, in *The Double Dummy*.

Frank Topham, in *Don't Judge by Appearances*.

Octavio, in *Don Giovanni*.

Rudolphus, in *The Drunkard's Doom*.

Captain Seymour, in *Diamond Cut Diamond*.

Adolphus Jobling, in *Daddy Hardacre*.

Dombey, in a dramatic version of *Dombey and Son*.

Walmsley, in *The Evil Genius*.

Colonel Mountfort, in *Ella Rosenberg*.

Charles Digit, in *Every Cloud has a Silver Lining*.

Claude Frolo, in *Esmeralda*.

Captain Popham, in *The Eton Boy*.

Captain Thompson, in *A Fascinating Individual*.

Baron Longueville, in *The Foundling of the Forest*.

Philario, in *Fazio*.

Lieutenant Mowbrey, also Toby Vanish, in *The Flying Dutchman*.

Piers Talbot, in *The Fire Raiser*.

The Prince, in *Frankenstein*.

Linton, Leybourne, Captain Laverock, Alfred, and Ishmael, in *The Flowers of the Forest*.

Kenmure, in *The Falls of Clyde*.

Didier, in *The French Spy*.

Count de Valmore, also Alfred Seaborne, in *Fraud and Its Victims*.

Lord Dalgarno, in *The Fortunes of Nigel*.

Blake, in *The Fairy Circle*.

Altamont, in *Forty and Fifty*.

Captain Niddermannersteinchwanchoingen, in *Frederick of Prussia*.

Carbine, Sergeant Musquetoun, and Gilderoy, in *Gilderoy*.

Charley, Young Mr. Simpson, and Harry Collier, in *Good for Nothing*.

Henry Bertram, Dick Hatterick, and Colonel Mannering, in *Guy Mannering*.

Bates, in *The Gamester*.

Luke Hatfield, in *The Gipsy Farmer*.

Ned Keogh, also George O'Kennedy, in *Green Bushes*.

The Governor, in *The Governor's Wife*.

Evan Pritchard, in *Gwynneth Vaughan*.

Langley, in *Grandfather Whitehead*.

The Organist, in *Gaberlunzie*.

Don Manuel, in *Giralda*.

Sir William Worthey, in *The Gentle Shepherd*.

Marston, in *Green Hills of the Far West*.

Lampedo, also Lopez, in *The Honey-moon*.

Mr. Furlong, in *Handy Andy*.

Guildenstern, Horatio, the King, the Priest, the Ghost, Osric, and Laertes, in *Hamlet*.

Philip, in *High Life Below Stairs*.

Sir Thomas Clifford, also Tinsel, in *The Hunchback*.

Captain Lejoyeux, in *Honesty is the Best Policy*.

Charles, in *His Last Legs*.

Earl of Surrey, in *King Henry VIII*.

Charles, in *The Happiest Day of My Life*.

Lord Quaverley, in *Helping Hands*.

Fergus Graham, in *A Hard Struggle*.

Cyril Baliol, in *Hamilton of Bothwellhaugh*.

Smatter, in *Hunting a Turtle*.

Black Frank, the Duke of Argyle, and Reuben Butler, in *The Heart of Midlothian*.

Lykon, also Myron, in *Ingomar*.

Charles, in *The Irish Tutor*.

Sir Charles Lavender, in *The Irish Tiger*.

Victor Dubois, in *Ici on Parle Français*.

Armstrong, also Orson, in *The Iron Chest*.

Sir Reginald Frondebœuf, in a dramatic version of Sir Walter Scott's *Ivanhoe*.

Earl of Sussex, in *The Idiot Witness*.

Henry Travers, in *The Irish Emigrant*.

Mackenzie, also Captain Dixon, in *The Irish Lion*.

Coquin, in *Isabelle*.

Captain Herbert, in *Irish Assurance*.

Connor, also M. Voyage, in *Ireland as it Was*.

Captain Florvil, in *The Invincibles*.

Kelly, in *Ida May*.

George Lane, in *The Irish Post*.

Malden, in *Irish a Honey*.

Sir Richard Wroughton, in *The Jacobite*.

Sigismund Fanshawe, in *Jessy Vere*.

Belmour, in *Jane Shore*.

Lucille, in *Joan of Arc*.

Baron Fitzjeffrey, also Mayfly, in *John Overy*.

George Heriot, also the Counsel for the Prosecution in *Janet Pride*.

Dumouchard, in *The Jersey Girl*.

José Rimiero, in *Jack Robinson and His Monkey*.

Curan, in *Shakespeare's King Lear*.

Philip, King of France, in *Shakespeare's King John*.

Colonel Vane, in *The King's Wager*.

Duke de Chabonnes, in *The Knight of Arva*.

Sir Almeric, in *King René's Daughter*.

Franquille, in *The King of the Peacocks*.

Wayland Smith, in a burlesque of *Kenilworth*.

Claude Melnotte, Beauséant, and Captain Gervais, in *The Lady of Lyons*.

Captain Amersfort, in *The Loan of a Lover*.

Tristran, also Coitier, in *Louis XI*.

Sir Charles Lavender, also Mr. Bookly, in *The Ladies' Club*.

Mr. Simon Hornblower, in *The Laughing Hyena*.

Wyndham Bowyer, in *The Lonely Man of the Ocean*.

Ned Martin, in *The Lost Ship*.

Sir Charles Howard, and Captain Maydenblush, in *The Little Treasure*.

Charles, in *The Lottery Ticket*.

Squire Chase, also Charles Maydew, in *Luke the Labourer*.

Malcolm Graeme, in *The Lady of the Lake*.

Henry Wentworth, in *The Last Man*.

Lord Darnley, Earl Lumley, and Will Elliott, in *Lord Darnley*.

Louis, in *Like and Unlike*.

Philip Amory, in *The Lamplighter*.

Neville, also Waller, in *The Love Chase*.

Sparkler, in *Little Dorrit*.

Dazzle, also Charles Courtly, in *London Assurance*.

Ulrick, in *Love*.

The Wolf, in a pantomime, *Little Bo-Peep*.

André, in *Lucille*.

Gustave de Grignon, in *The Ladies' Battle*.

Lorain, in *The Lost Husband*.

PARTS PLAYED BY HENRY IRVING

Lord Lyndsay, also Jasper Drysdale,
in *Mary Queen of Scots*.

Layton, Rosse, Banquo, and Macduff,
in *Shakespeare's Macbeth*.

Jupiter, in *Midas*.

Captain Gasconade, in *The Mysterious
Stranger*.

Salarino, also Bassanio, in *The Mer-
chant of Venice*.

Adrien, in *Music hath Charms*.

Oakheart, in *My Poll and My Partner
Joe*.

Brozzo, and Gianetto Sampiero, in
Matteo Falcone.

Philip D'Arville, in *Michael Erle*.

Jason, in *Medea*.

De Ferney, in *Memoirs of the Devil*.

Algernon, in *The Maid with the
Milking-Pail*.

Mr. Frederick Younghusband, also
Mr. Lionel Lynx, in *Married Life*.

Maxwell, in *Mother and Child are
Doing Well*.

Antoine Deval, in *The Midnight
Watch*.

Henry Desgrais, in *Mischief-Making*.

Briefless, in *The Middle Temple*.

Captain Dudley Smooth, in *Money*.

Markland, in *Marie Ducange*.

Snarl, also Soaper, in *Masks and
Faces*.

Mowbray, in *Mind your Own Business*.

Selva, in *Masaniello*.

Edward Waverley, in *My Wife's
Mother*.

Mr. Tonnish, in *The Middy Ashore*.

James Greenfield, in *The Momentous
Question*.

Egerton, in *The Man of the World*.

Mr. Langford, in *My Precious Betsy*.

Count de Provence, in *Marie An-
tonette*.

Frederick de Courcy, in *The Marble
Heart*.

Wrangle, in *The Man with the Carpet
Bag*.

Herbert Manifest, in *Marriage a
Lottery*.

Don Pedro, in *The Muleteer of
Toledo*.

The Marquis de Brancador, in *Me-
phistopheles*.

Fabian Leslie, in *The Miller of Whet-
stone*.

John Brush, in *Mr. and Mrs. Pringle*.

Secretary Sampson, in *The May
Queen*.

Captain Touchwood, in *My Aunt's
Husband*.

Lieutenant Bowling, in *The Milliner's
Holiday*.

Gaston de Montclar, in *Marianne the
Vivandière*.

Fernando, in *The Maid and the
Magpie*.

George, in *The Miller's Maid*.

D'Aubigné, in *The Man with the Iron
Mask*.

Captain Burnish, in *The Nervous Man*.

Flipper, in *Number One Round the
Corner*.

Ned O'Grady, in *Norah Creina*.

Marquis de Treval, in *Not a Bad
Judge*.

Nicholas, also Mantellini, in *Nicholas
Nickleby*.

The Duke de Vendome, in *Nothing
Venture, Nothing Win*.

Sydenham Simmerton, in *An Object
of Interest*.

Charles Benedict, in *The Old Gentle-
man*.

Monks, in *Oliver Twist*.

Henry Seymour, in *Our Gal*.

Montano, the Messenger, and Cassio,
in *Othello*.

Hal Harsfield, in *The Ocean of Life*.

Frederick, in *Old Joe and Young Joe*.

Marquis de Ligny, in *Our Wife*.

Colonel Albert, in *Our Mary Anne*.

Lieutenant Fusile, also Mr. Somerhill,
in *P.P.*; or, *the Man and the Tiger*.

Berthier, also De Cevennes, in Plot and Passion.

Camillo, in Perdita; or, the Royal Milkmaid.

Leander, in The Padlock.

Lieutenant Griffiths, the Captain, and the Pilot, in The Pilot.

Harry Stanley, in Paul Pry.

Henry, in Paddy Miles' Boy.

Dubois, in Peter Bell, the Waggoner.

Charles Paragon, in Perfection.

Lister, in The Patrician's Daughter.

An Ogre, and also a Demon, in Puss in Boots.

Minos, in Pluto and Proserpine.

Rosanne, in Perourou, the Bellows Mender, and the Beauty of Lyons.

Sir George, in a Pleasant Neighbour.

Colonel Pazzi, in A Prince for an Hour.

Augustus Burr, in The Porter's Knot.

Walter Warren, in A Poor Girl's Temptation.

Charles Edward, in Prince Charles Edward Stuart.

Lieutenant Wentworth, in Queen Mary's Bower.

Francis Osbaldiston, Rashleigh, and Rob Roy, in Rob Roy.

Catesby, Henry VI., and Richmond, in Shakespeare's tragedy, Richard III.

Paris, also Tybalt, in Romeo and Juliet.

Carlos, in The Revenge.

De Lacy, in Rory O'More.

Bolding, in The Rendezvous.

Alonzo, also the Duke, in Rule a Wife and Have a Wife.

The Gamekeeper, also Alfred Highfyer, in A Roland for an Oliver.

Raymond, also Jacques, in Raymond and Agnes.

Charles, in Robert Macaire.

Marquis de Preville, in The Rival Pages.

Frinlan, also Baron Hoffman, in The Rag-Picker of Paris.

Cummin, in King Robert the Bruce.

Captain Nugent, in the Rifle Brigade.

Orleans, also Louis XIII., in Lord Lytton's Richelieu.

Unit, in Rural Felicity.

Frank Floss, in Raby Rattler.

Captain Beaugard, in The Review; or, the Wags of Windsor.

Faulkland, also Captain Absolute, in The Rivals.

Toby Heywood, in The Rent Day.

Jeremy, in She Stoops to Conquer.

Dunbilk, in Still Waters Run Deep.

Count Wintensen, also Francis, in The Stranger.

M. de Rosamburt, in The Somnambulist.

Somerdyke, in The Slave.

Andrew Hopley, in Susan Hopley.

Frederick, in The Scholar.

Horace Mordaunt, in Sixteen String Jack.

Captain Shortcut, in The Spitfire.

Captain Spoff, in Shocking Events.

Darville, in The Spitalfields Weaver.

Mr. Charles Chester, also Mr. Narcissus Boss, in Single Life.

Sandford, also Charles Franklin, in Sweethearts and Wives.

Dupuis, in The Secret.

Captain Vauntington, also Mr. Nicodemus, in The Spectre Bridegroom.

Frank Vincent, in The Serious Family.

Henry Frampton, in Sandy McDonald.

Robert Vaughan, in St. Mary's Eve.

Francis Baron Trenck, in Saint Patrick's Eve.

Calverton Hal, in State Secrets.

Captain Vivid, in The Siamese Twins.

Prince, in The Sentinel.

Tagg, in The Spoiled Child.

Venoma, a spiteful fairy (a female part), in The Sleeping Beauty.

Samuel, in *Samuel in Search of Himself*.

Hans Moritz, in *Somebody Else*.

Malfort, jun., also Frank Heartall, in *The Soldier's Daughter*.

Roslyn, in *Saint Clair of the Isles*.

Lord Lovell, in *Spring Gardens*.

Luke Brandon, in *Self Accusation* ; or, *A Brother's Love*.

Mr. Bromley, in *Simpson and Co*.

Charles Clinton, also Mathew Bates, in *Time Tries All*.

Delorme, in *'Twas I*.

Athos, in *The Three Musketeers*.

Henry, in *Teddy the Tiler*.

Hortensio, Biondello, and Petruchio, in *Shakespeare's comedy, The Taming of The Shrew*.

Fontaine, in *Thérèse* ; or, *the Orphan of Geneva*.

John Bull, in *The Two Gregories*.

Philliput, in *The Trumpeter's Daughter*.

Alfred, also Mat Ironhand, in *Tom Cringle*.

George Acorn, also Fenton, in *The Toodles*.

Appius Claudius, and a Soldier, in *Virgilius*.

Macaire, in *Victorine*.

Charles, in *The Virginia Mummy*.

Mr. Herbert Fitzherbert, in *Victims*.

Maillard, in *The Vagrant*.

Cleomenes, also Florizel, in *The Winter's Tale*.

Michael, also Gesler, in *William Tell*.

Monteith, in *Wallace: The Hero of Scotland*.

Clanronald, in *Warlock of the Glen*.

Gregoire, Count de Cuissy, and Ronald, in *The Wandering Boys*.

Walter Barnard, in *The Wreck Ashore*.

Frederick, in *The Woman Hater*.

Count Florio, also Leonardo Gonzago, in *The Wife: A Tale of Mantua*.

Don Lopez, also Don Scipio, in *Where There's a Will There's a Way*.

Charles Allison, in *The Wraith of the Lake*.

Tom Tipton, in *Wanted, 1,000 Spirited Young Milliners for the Gold Diggings*.

Charles Chester, in *The Water Witches*.

Frederick, in *The Wonder: A Woman Keeps a Secret*.

Sir Philip Elton, also Richard Oliver, in *The Writing on the Wall*.

Mr. Twitter, in *The Widow's Victim*.

Arthur, in *The Young Scamp*.

Krakwitz, in *Your Life's in Danger*.

Frank Melrose, in *The Young Mother*.

ST. JAMES'S.

October, 1866, to November, 1867.

Doricourt, in *The Belle's Stratagem*.

Rawdon Scudamore, in *Hunted Down*.

Harry Dornton, in *The Road to Ruin*.

The O'Hoolagan, in *A Rapid Thaw*.

Joseph Surface, in *The School for Scandal*.

Robert Macaire.

Count Falcon, in *Idalia*.

Charles Arundel, in *My Aunt's Advice*.

Robert Audley, in *Lady Audley's Secret*.

Harry Thorncote, in *Only a Clod*.

Charles Torrens, in *The Serious Family*.

Felix Featherley, in *The Widow Hunt*.

Charles Mowbray, in *A Tale of Proce-da*.

Ferment, in *The School of Reform*.

QUEEN'S.

December, 1867, to March, 1869.

Petruchio, in *Katherine and Petruchio*.

Bob Gassitt, in *Dearer than Life*.

Bill Sikes, in *Oliver Twist*.

Charles Surface, in *The School for Scandal*.

Faulkland, in *The Rivals*.
 Robert Redburn, in *The Lancashire Lass*.
 Robert Arnold, in *Not Guilty*.
 Young Marlow, in *She Stoops to Conquer*.
 De Neuville, in *Plot and Passion*.
 Victor Dubois, in *Ici on Parle Français*.
 John Peerybingle, in *Dot*.

HAYMARKET.

Cool, in *London Assurance*, June 5th, 1868.
 Captain Robert Fitzhubert, in *All for Money*, July 12th, 1869.

DRURY LANE.

Brown, in *The Spitalfields Weaver*, March 11th, 1869.
 Compton Kerr, in *Formosa*, August 5th, 1869.
 Joseph Surface, in *the School for Scandal*, June 8th, 1876.

GAIETY.

Mr. Reginald Chevenix, in *Uncle Dick's Darling*, December 13th, 1869.

VAUDEVILLE.

April 16th, 1870, to May, 1871.
 Alfred Skimmington, in *For Love or Money*, April 16th, 1870.
 Digby Grant, in *Two Roses*, June 4th, 1870.
 Frank Friskly, in *Boots at the Swan*, 1870-1871.
 Colonel Kirke, in *A Sheep in Wolf's Clothing*, 1870-1871.

LYCEUM.

(Under the Bateman management), September 11th, 1871, to 1878.
 Landry Barbeau, in *Fanchette*, September 11th, 1871.

Jingle, in *Pickwick*, October 23rd, 1871.
 Mathias, in *The Bells*, November 25th, 1871.
 Jeremy Diddler, in *Raising the Wind*, March 30th 1872.
 Charles, in *Charles the First*, September 28th, 1872.
 Eugene Aram, in *Eugene Aram*, April 19th, 1873.
 Richelieu, in *Lytton's Richelieu*, September 27th, 1873.
 Philip, in *Philip*, February 7th, 1874.
 Hamlet, October 31st, 1874.
 Macbeth, September 18th, 1875.
 Othello, February 14th, 1876.
 Philip of Spain, in *Queen Mary*, April 18th, 1876.
 Doricourt, in *The Belle's Stratagem*, June 12th, 1876.
 Tristan, in *King René's Daughter*, June 23rd, 1876.
 Richard the Third, January 29th, 1877.
 Dubosc, and Lesurques, in *The Lyons Mail*, May 19th, 1877.
 Louis XI., March 9th, 1878.
 Vanderdecken, June 8th, 1878.

LYCEUM.

(His own management), December 30th, 1878, to July 19th, 1902.
 Claude Melnotte, in *the Lady of Lyons*, April 17th, 1879.
 Sir Edward Mortimer, in *The Iron Chest*, September 27th, 1879.
 Shylock, November 1st, 1879.
 Tristan, in *Iolanthe*, May 20th, 1880.
 Louis and Fabien dei Franchi, in *The Corsican Brothers*, September 18th, 1880.
 Synorix, in *The Cup*, January 3rd, 1881.
 Iago, May 2nd, 1881.
 Modus, in (a scene from) *The Hunchback*, July 23rd, 1881.
 Digby Grant, in *The Two Roses*, December 26th, 1881.

PARTS PLAYED BY HENRY IRVING

Romeo, March 8th, 1882.
Benedick, October 11th, 1882.
Robert Macaire, June 15th, 1883.
Malvolio, in Twelfth Night, July 8th, 1884.
Dr. Primrose, in Olivia, May 28th, 1885.
Mephistopheles, in Faust, December 19th, 1885.
Werner, in Werner, June 1st, 1887.
Robert Landry, in the Dead Heart, September 28th, 1889.
Edgar (the Master of Ravenswood), in Ravenswood, September 20th, 1890.
Cardinal Wolsey, in King Henry VIII., January 5th, 1892.
Lear, in King Lear, November 10th, 1892.
Thomas Becket, in Becket, February 6th, 1893.

King Arthur, in King Arthur, January 12th, 1895.
Corporal Gregory Brewster, in A Story of Waterloo, May 4th, 1895.
Don Quixote, May 4th, 1895.
Iachimo, in Cymbeline, September 22, 1896.
Napoleon, in Madame Sans-Gêne, April 10th, 1897.
Peter the Great, in Peter the Great, January 1st, 1898.
Dr. Tregenna, in The Medicine Man, May 4th, 1898.
Maximilien Robespierre, in Robespierre, April 15th, 1899.
Caius Marcus Coriolanus, in Coriolanus, April 15th, 1901.

DRURY LANE.

Dante, in Dante, April 30th, 1903.













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Henry Irving

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